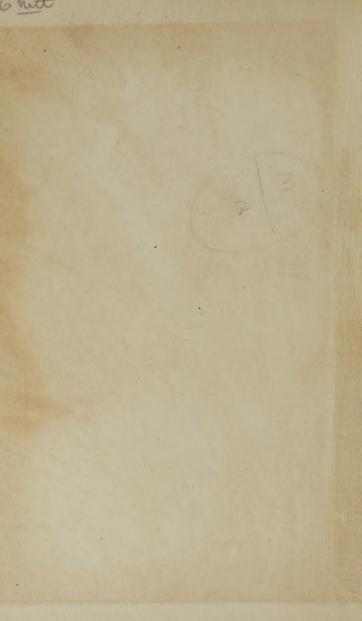
THE CITY CHURCHES

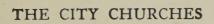
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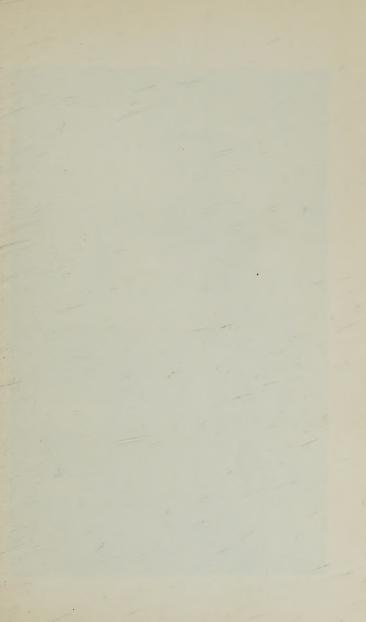














From a drawing by A. H. Macmurdo

THE

CITY CHURCHES

A SHORT GUIDE WITH ILLUSTRATIONS & MAPS

BY

MARGARET E. TAEOR

WITH AN INTRODUCTION BY
L. COPE CORNFORD

"I know that the argument, being of the chiefe and principall citie of the land, required the pen of some excellent Artisen, but fearing that none would attempt and finish it, as few have assaied any, I chose rather (amongst other my labours) to handle it after my playne manner, than to leave it unperformed."

John Stow's dedication of his Survey.

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AUTHOR'S NOTE.

No apology is needed for publishing this small guide in war-time. Our museums and picture galleries are either closed altogether, or are very much reduced in interest by the removal of our most valuable possessions to places of safety, our chief treasures are covered with sand-bags. But still available and in our very midst are our historic buildings and not least among them is the rich inheritance that London owns in the Churches of the City. At the same time strangers, many of them visitors from overseas, fill our streets, and the City itself is thronged with newcomers, workers taking the place of men at the Front. If this little book induces or helps any one, either for the first time, or with renewed interest, to explore the City and its Churches, it will not have been written in vain. M.E.T.

THE writer is deeply indebted to the authors of the books mentioned below, and recommends them to all who desire to study the subject.

"Historic Towns, London," W. J. Loftie.

"London City," W. J. Loftie.
"Mediæval London," Sir Walter Besant. "Renaissance Architecture," R. Blomfield.

"History of Modern Architecture," Fergusson. "London City Churches," A. E. Daniell.

"Life of Sir Christopher Wren," Lena Milman. "Passer By in London," W. S. Campbell. "St. Paul's," (Methuen's Little Guides), Clinch.

Considerable use has also been made of Stow's

"Survey of London," and Pepys' Diary.



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INTRODUCTION.

THE CHURCH AND THE CITY.

THE beginning of London Town was the Church; just as the beginning of Paris was the Church. For the Church, in mediæval civilisation, was the heart of the community, a radiant energy inspiring the whole body. In those days, men built the church first, and about it their own dwellings clustered thick as swallows' nests. The church belonged to the priest; the nave was the common meeting place of the people; there they talked with God, and perceived naught incongruous with the divine converse in talking with one another, in buying and selling and in making love. There the breaker of laws appealed from the justice of men to the justice of the Holy Church, not in vain, for the King's writ stopped at the steps of the altar. For then the Church took the bodies of men as well as their souls into her strong keeping. And her people, who had dwelt all their days in the shadow of her sun-gilt spires, slept there at last, until the great angel should sound the trumpet and the tombs should open and the dead mingle once more with the living.

These things are written in the stones of the ancient churches of London City, and deep down, buried out of sight, are graven in the foundations of the older churches on which the buildings we know are established. For the Great Fire consumed and swept away the mediæval churches, at the very time when the faith which had inspired their building was changing. An older civilisation than the

INTRODUCTION.

Christian had been forgotten by the Northern nations for centuries, when they discovered that its majesty and power were, not dead nor sleeping

but, immortally alive.

In whatever the mediæval faith consisted, a thing that in these days we find a difficulty in conceiving, it was profoundly altered by the Renaissance; and the new spirit was embodied in the Churches of the City of London, and found its ultimate expression in the superb and dominating genius of Sir Christopher Wren. And here we mark at once a significant change in the scheme of build-The churches and civic buildings of Wren and of those who followed him are the work of one man. Gone is the mediæval craftsman with his Guild: disbanded the companies of master-masons and artificers in wood and iron; vanished the rich and learned bishops with whom the craftsmen worked, making real the Bishop's dream in their own way, each man loving his task. In their room had come the architect, the master-designer, whose single brain planned the building from foundation to copestone, as an organic whole, and the tribes of hired workmen who carried into execution drawings in whose making they had no part. Nevertheless, in Wren's time, the old tradition of the craftsman still survived, so that the great architect was well served, and his detail was wrought with the personal touch inspiring the classical convention with life and charm.

And in Wren's time the City of London was still a fair and spacious place, where the great merchants dwelt in their fine houses, and where the citizens could behold prospects of wooded hills, and of shining river, and the open country beyond. The new city was rising upon the ashes and ruins of the old town of timber house-fronts and red gables, huddled beneath the spires of old Saint Paul's,

INTRODUCTION.

amid tree-embowered gardens, where the fruit ripened in the sun. The city of the Renaissance has gone like the mediæval city it replaced, whelmed beneath the vast and blind erections of commercial buildings, so that only its relics remain to us, the monuments of another age and another faith, of a worship which is not the worship of Mammon.

In these ancient and noble shrines, the City owns a treasure which all its gold could not buy, and which, if it be destroyed, is gone for ever. Built in that spirit which the citizens of London came to refuse and to condemn, closed in on every side by the monstrous edifice of trade, they wait silent and deserted for the coming again of the same spirit, though it be clothed in a new avatar.

L. COPE CORNFORD.



THE CITY CHURCHES.

THE most casual observer must be struck by the very large number of churches in the small area of the City of London. Within the square mile, which, broadly speaking, is the area of the City. there are even now between fifty and sixty churches in the remote past there were many more. the fourteenth century we are told there were 126 Parish Churches; in Elizabethan times the number was over one hundred, and no fewer than eighty-six were burnt down in the Great Fire in 1666. Most of them were very early foundations; antiquaries tell us that from the eighth century onwards they increased rapidly in number. Parishes were sub-divided again and again, and many of the churches were quite small, "some of them only chapels to the great house by whose lord they were built. . . . Chantries for mass priests . . . clustered round all the larger parochial and conventional churches"; especially round the "mother church" of St. Paul, there was a ring of smaller churches (Loftie). There are to-day no less than ten within three hundred yards of the Cathedral.

As, in consequence of the sub-division of parishes, several churches, dedicated to the same saint, were often close together, they were distinguished by additions to the name; these are often curious. Sometimes the addition is taken from the situation, the street or locality, as St. Mary Abchurch, St.

17 2

Margaret Pattens, sometimes from the name of the founder or restorer of the church, as St. John

Zachary, St. Benet Fink.

The population of the City in the Middle Ages is said to have been about 120,000; it remained large till the nineteenth century, when modern changes caused it to decrease rapidly. It is not surprising that many of the churches have been considered unnecessary, and as the value of their sites has continually increased, a large number have been demolished. No less than eighteen of those built by Sir Christopher Wren have been pulled down in recent years. Public opinion is growing more jealous of old buildings, and it is to be hoped that all churches that have historic interest or architectural value are safer from the hands of commercialism than they were. Even the less conspicuous are worthy of respect as links with the past, and serve, in the centre of the world's trade and finance, as silent protests against materialism and witnesses to the things of the spirit.

It is convenient to divide the City Churches into three groups :—

- The Churches built before the Great Fire, (1100-1666).
- 2. The churches built by Sir Christopher Wren, after the Great Fire (1666-1700).
- 3. The churches built after the time of Wren.

GROUP I.

CHURCHES BUILT BEFORE THE GREAT FIRE.

There were about a hundred churches in the city at the time of the Fire. Only eight, of the twenty-one which were not destroyed, are standing to-day. They are all, with the exception of St. Bartholomew's, to the North-east and East of the City where the fire did not penetrate. To understand the mediæval London in which these churches were built, it is necessary to consider for a moment the conditions that then prevailed.

MONASTIC BUILDINGS.

The Map of London in 1300 shows the importance of the religious and monastic houses in those days, and the large amount of land in their possession. Besides the great priories, the number of smaller religious houses within the walls was very great. It has been estimated that in the fourteenth century half the land in the city was in ecclesiastical hands. Of all the buildings of the great Orders what remains to-day?

r. The Grey Friars, or Franciscans, occupied the space from Newgate to St. Martin's-le-grand. The present church of Christchurch, Newgate Street (see page 69) still occupies the site of the original priory church. Christ's Hospital, the Blue-coat School, after the Dissolution, occupied the site of the monastery, but is now removed to Horsham.

2. The Black Friars, or Dominicans, who occupied a large space near the river, survive only

in the name of the district.

3. The Augustinian, or Austin Friars had a large site near Bishopsgate. The Dutch Church (see page)32 in "Austin Friars" is actually the nave of the old priory church.

3. The Benedictines had a large monastery near Smithfield, and the Church of St. Bartholomew the Great (see page 29) is part of the old priory

church.

4. The Benedictine nuns had a priory off Bishopsgate. The Church of St. Helen (see page 37) is the old priory church, with the nun's choir, as it was in the Middle Ages.

5. The Poor Clares, Franciscan Nuns, whose popular name was "the Minoresses," survive only in the name of "Minories," the street leading from Aldgate to Tower Hill. Holy Trinity, Minories, (see page 128) stands on the site of their chapel.

Outside the Walls, the Carthusians survive in the Charter House, the Hospitallers of St. John in St. John's Gateway, Clerkenwell, and the

Templars in "the Temple."

Most of the priory churches were, at the Dissolution of the Monasteries, either given, or sold, by

the King to the parishioners.

Besides these foundations of the great monastic orders, there was a large number of smaller religious houses within the Wall. At every starting point, or returning point, for the mediæval traveller, there was some religious foundation wherein to pray for his safety or give thanks for his return. At four of the London gates there were churches dedicated to St. Botolph, the chosen

saint of travellers. At Cripplegate there was St. Giles, at Newgate there was St. Sepulchre, at Ludgate St. Martin's, over Fleet Bridge, St. Bride's.

DEVELOPMENT OF GOTHIC ARCHITECTURE.

If we take the early churches in historic order, we can trace the gradual development of Gothic architecture over a number of years, from about 1100 to 1550.

Not a trace remains of the large number of churches that existed in the city before the Norman conquest. The oldest parish church now standing is St. Bartholomew the Great (see p. 20).

Norman. which is a fine specimen of Norman architecture. Even earlier is the crypt of Bow Church (see p. 90) and the beautiful Norman chapel of St. John in the Tower of London (see p. 44). From these examples the characteristics of Norman architecture can be studied, its massive strength and simplicity, its round columns and arches; the features are distinctive and unmistakable. The early round columns in the nave at All Hallows Barking (see p. 23) are also Norman, representing the time of transition to the next style. Then we come to the pointed arch, and

Early English. we find illustrations of all the phases down to Tudor times. There are few examples of Early English in the city. St. Ethelburga, Bishopsgate (see p. 33) has the characteristics of it in the graceful pointed arches of the nave. The best building to study for this style is Southwark Cathedral. The restorations are in keeping with the old work, and anyone interested in tracing the history of English Gothic should visit it, after St. Bartholomew's and then

follow the latter developments in the old City churches. The next step is seen in the earlier parts of St. Helen, Bishopsgate (see Decorated p. 37), dating from the thirteenth century, but the best example is just outside the city walls in St. Etheldreda, Ely Place. 1300 (see p. 44). This is one of the best specimens in the country of the Decorated period, the windows and tracery being very fine. Then we come to the old priory of Austin Friars, the Dutch Church (see p. 32), 1354. After this date, towards the Perpendi-Perpendicular period began. All through the fifteenth century the amount of building and re-building was enormous. Fine roofs are often a feature of this time, and decoration tended to become more elaborate. Perpendicular lines, especially in tracery, are common, and arches are wider and in some cases slightly flattened on the top. The churches of St. Olave, Hart Street, St. Helen, Bishopsgate, and All Hallows Barking belong to the early period of Perpendicular; St. Giles, Cripplegate, St. Andrew Undershaft to the later. St. Peter ad Vincula in the Tower is Tudor, built by Henry VIII. There are thus to be seen examples of every phase of style from the Conquest to the

Descriptions of the churches in alphabetical

order follow.

Dissolution of the Monasteries.

ALL HALLOWS BARKING.

In Tower Street, opposite Mark Lane Station.

History. In the Middle ages there were no less than eight churches in the city dedicated to All Hallows (or Saints). Some were distinguished by adding the name of the street in which they stood, others by some reference to their history. The latter is the case here. Barking is seven miles away, in Essex, but as early as Norman times this church belonged to the nuns of Barking, an ancient foundation. Throughout the Middle Ages All Hallows was an important church and place of pilgrimage; a shrine of the Virgin—our Lady of Barking—was erected here by Edward I., and was an object of great veneration. Probably its position, close to the Tower, in old days the residence of the Kings, kept it under the royal eve.

Exterior. The church, for the most part, is very old, but the tower was rebuilt in 1659, having been very seriously damaged by an explosion of gunpowder close by in 1649. It is of plain brick, without distinction, surmounted by a turret and vane. In the Great Fire the church had a narrow escape. Pepys, in his diary writes, Sept. 5th, 1666: "About two in the morning my wife calls me up, and tells me of new cries of fire, it being come to Barking church, which is the bottom of our lane. I up; and finding it so, resolved presently to take her away, and did and took my gold, which was about 2350f. . . Going to the fire, I find by the blowing up of houses . . . there is good stop given to it . . . it having

only burnt the dyall of Barking church, and part of the porch, and was there quenched. I up to top of Barking steeple, and there saw the saddest sight of desolation that I ever saw; everywhere great fires, oyle-cellars, and brimstone, and other things burning. I became afraid to stay there long, and therefore down again as fast as I could, the fire being spread as far as I could see it."

A very modern addition is the North porch. Above the door statues of St. Ethelburga (traditionally the first prioress of Barking Abbey), and of Bishop Andrewes, who was baptised here, stand

on either side of the Virgin and Child.

Interior. Successive generations have left their mark on the building, though it chiefly belongs to the Decorated period. The round columns of the nave are the original Norman, fine and massive, and may be compared with the slender columns of the chancel, of the fifteenth century. The roof and the East window are of the same period, and the restorations of later years have been in keeping, so that the whole is a good example of this style. Other objects of interest are:—

The Brasses. This is the best collection of brasses in London. A Flemish brass, 1535, to A. Evyngar and his wife (centre of nave), one to William Thynne, Clerk of the Kitchen to Hanry VIII and his wife (South wide)

Henry VIII., and his wife (South aisle).

Also in the South aisle to John Rusche (died 1498) and Christopher Rawson (died 1518) and

two wives).

In the North aisle to John Bacon and his wife. (He died 1437), and to Thomas Virby, vicar of All Hallows from 1434 to 1453. A brass plate on a pillar in the South aisle, to William Armer, with kneeling figures of father, mother, three sons and four daughters (died 1560).

There are two canopied tombs of Purbeck marble, of the fifteenth century, names unknown, and several other interesting stone monuments.

The Carving. The altar-piece of 1685, and the font, probably of the same date, with very elaborate cover, attributed to Grinling Gibbons, should be noticed. Most of the carving is of earlier date, and follows the old English tradition, before the elaborations of Grinling Gibbons (see p. 57). The

choir stalls are interesting.

The Sword Stands. Upright ironwork stands with coats of arms, and topped with gilded crown, to hold the swords of dignitaries during the service, are preserved in this and other City churches (see St. Olave, Hart Street). Some are fixed at the ends of the pews, some on the choir screen. A typical one is of Sir John Eyles, Lord Mayor, 1726. It bears his own arms, the arms of the Haberdashers Company and the City of London, and the Royal Arms.

A handsome bronze tablet erected by the State of Pennsylvania, U.S.A., to William Penn, the Quaker, the founder of Pennsylvania, who lived

near, and was baptised here, 1644.

Owing to its being the churchyard nearest to the Tower, the bodies of many persons executed on Tower Hill were buried here. The body of Fisher, Bishop of Rochester, executed 1535, was first deposited here, and afterwards taken to the chapel in the Tower; that of Laud, Archbishop of Canterbury, after lying here, was taken to St. John's College, Oxford.

ALL HALLOWS STAINING.

The tower only is left, and the parish was in 1870 joined to St. Olave's, Hart Street. It is not easy to find. Close to the north-west end of Mark Lane is Star Alley, under an archway, and this leads to a small churchyard, now a garden, in which stands the tower. It is supposed that the name refers to its being of stone, which was unusual in London at the time of its building. The name is as early as the fourteenth century. The old church escaped the fire, but fell down in 1671, and was rebuilt. This later church was pulled down in 1870, and the site of the parsonage was sold to the Clothworkers Company for £13,000 with restrictions as to building, and provision for the upkeep of the tower. The Churchwardens' minute-books from 1491 to 1870 are in existence, and form a connected history, which is valuable. One entry, among many of interest, is that the ringers received eightpence when Mary Queen of Scots was "proclaymed traytor," and a shilling "for Joye of the execution." Queen Elizabeth on her release from the Tower came here to give thanks.

ST. ANDREW UNDERSHAFT.

In Leadenhall Street, at the corner of St. Mary Axe.

The name derives from the "shaft" or Maypole

which stood in the street close by.

History. The present church was built in the reign of Henry VIII.; the style is very late Gothic. Stowsays, "new built by the parishioners there since the year 1520; every man putting to his helping hand, some with their purses, others with their bodies."

Exterior. It is a large church with a nave and two aisles. The high tower was rebuilt in 1830. The windows are large, and it is less gloomy than most of its neighbours.

Interior. The original glass from the East window, portraits of the English sovereigns, has

been removed to the West,

The church is dear to the heart of antiquaries, partly on account of its containing the tomb of

John Stow.

John Stow (born 1520) gave us invaluable knowledge of London before the Fire, in his "Survey," contained in sixty volumes, now in the British Museum. He was a tailor by trade, and lived near the pump at Aldgate, but, leaving his tailoring to prepare and write the chronicles of England and the Survey of London, he fell on evil days, and was granted a "licence to beg" by James I. Nevertheless he finished his Survey, and eventually soon after his death the value of his work was recognised, and the tomb erected. It is in terra-cotta and the refined, thoughtful

face fills us with admiration of the man as well as of his work. "It hath cost me," he said, "many a weary mile's travel, many a hard-earned penny and pound, and many a cold winter night's study." He died in 1605.

There is a fine monument to Sir Hugh Hammersley, Lord Mayor, 1637. Figure of

himself, his wife and two attendants.

Also a canopied altar tomb of Sir Thomas

Offley, with his wife and three sons.

Between the monuments of Stow and Hammersley is Dame Alice Bynge, kneeling at a desk in a ruff. She had three husbands, "all bachelors and all stationers," she died in 1616.

A brass in the North aisle commemorates Nicholas Levison and his family of nineteen children, all represented on it.

Another is in memory of Holbein, the painter,

who lived in the parish.

Mary Dachelor, the founder of the famous

Grammar School, is buried here.

Some very interesting old books are preserved in the vestry.





ST. BARTHOLOMEW THE GREAT. (Showing Founder's Tomb.)

ST. BARTHOLOMEW THE GREAT, WEST SMITHFIELD.

Approached through an Early English archway

This is one of the oldest parish History. churches in London, chiefly interesting from the large amount of early Norman work which it contains. The story of its foundation is as follows: In the time of Henry I., there was a courtier and professional jester, Rahere by name, who after his conversion went on a pilgrimage to Rome in 1120. There he fell ill, and prayed to St. Bartholomew, promising that if he recovered he would build a hospital for the poor. The saint appeared, and granted his recovery on these terms. Rahere, on his return to London, proceeded to build the hospital, and not content with that he also founded the Priory of St. Bartholomew close by, becoming himself the first prior. He died in 1144, and afterwards the Augustinian or Black Canons, which order the founder joined, continued in the priory till the dissolution of the monasteries. Henry VIII. granted the choir and transepts of the church to the parishioners and sold the rest. It seems doubtful how much of this story is mere tradition, and whether the hospital was founded before or after the church and priory; but they must have been intimately connected from the beginning.

Exterior. The present building represents the choir of the old church of the priory. Portions of it are the old Norman work, and careful restoration and rebuilding have supplied the rest. The original Norman building was completed by

Rahere and his successor, Thomas of St. Osyth, Prior in 1143, and included a Norman tower. The nave which, in mediæval times, extended to the gateway (see above), was added in the next century. Early in the fifteenth century the clerestory of the choir, the side chapels and the Lady Chapel were added, in the Perpendicular style, and the Norman apse was pulled down, the eastern wall being left flat. The tower with its two turrets was demolished in 1628, and the present brick tower was built.

During the first half of the nineteenth century St. Bartholomew's had become very dilapidated, and the work of restoration was begun in 1864. The Norman apse was restored, and as much as possible of the rest was carefully rebuilt in the original style. There is still some restoration to be completed, viz., the Lady Chapel and the crypt. The rebuilding has been done under great difficulties owing to the intrusion of surrounding buildings. A factory projected into the church at one end, even till 1886, and a blacksmith's forge occupied the north transept; but that the work has been well worth doing and well done will be admitted by all, for here the beauty and dignity of the old Norman architecture can be appreciated and enjoyed.

Interior. The most interesting monument in the church is that of Rahere himself, inside the altar rails on the north side. The figure of the founder is considered to be part of the original monument, and carved under the direction of his successor, but the richly vaulted canopy under the tomb is

a fifteenth century addition.

In the south aisle is the tomb of Sir Walter Mildmay (d. 1589), the Puritan founder of Emmanuel College, Cambridge.



ST. BARTHOLOMEW THE GREAT.



The white alabaster figure of Sir Robert Chamberlayne (d. 1615), in his armour, praying,

has been painted black.

The monument of E. Cooke is composed of "weeping marble," which is supposed to break out into moisture in the damp, as the epitaph suggests, but the heating apparatus has made the church too dry for this phenomenon.

Capt. John Millet, Mariner (1660), also has a

quaint epitaph.

Mrs. Elizabeth Freshwater (d. 1617) is repre-

sented kneeling at an altar, in a ruff.

John Whiting (d. 1681) and his wife have another old epigrammatic epitaph. There are many other interesting monuments.

The font in the south transept is where Hogarth

the painter and his two sisters were baptised.

In the churchyard twenty-one sixpences are still dropped on a tombstone on Good Friday by the Rector, and picked up by twenty-one chosen women of the parish; a very old custom; its origin is wrapped in obscurity.

DUTCH CHURCH—AUSTIN FRIARS.

This church is all that remains of the large monastic house and cloister of Austin (Augustinian) Friars, founded in 1253. It is interesting as being, except St. Helen's Bishopsgate, the only monastic church remaining. On the dissolution of the monasteries in 1549 under Henry VIII., the monks were dispersed, but the nave and aisles of the church remained, and were given over to the Dutch population of the city. Winchester House covers the site of the old Priory.

Enough remains to give a good idea of the original church. Nine high arches on each side divide the nave from the aisles, which are wide and lighted by fine Decorated windows of good size and proportions. The floor throughout is paved with memorial stones of deceased Dutch merchants, with names, dates, and inscriptions.

ST. ETHELBURGA, BISHOPSGATE.

Exterior. Nothing of this church is visible outside except the top of the West window and the turret. Otherwise it is entirely blocked in by shops. The narrow entrance is between the shopwindows of 52 and 53, Bishopsgate, not far from St. Helen's Place. As far as can be seen from the outside it appears to belong to the seventeenth century; the date on the vane, 1671, is easily read from the street.

Interior. The pointed arches, evidently dating from the Early English Period, show that the exterior is merely an envelope to the old Gothic church. It consists of a nave and one aisle separated by four pointed arches, with a clerestory and small windows above. The West window, having Perpendicular tracery, is probably later than the others. The tower arch is a fine one. The stone font has a curious inscription in Greek, which reads the same backwards and forwards, and was therefore supposed in the early times of the Greek Church, to have some mystic significance. It is found on many fonts in England and elsewhere (cf. St. Martin, Ludgate).

NIΨON ANOMHMA MH MONAN OΨΙΝ ("Cleanse the sin, not the face only.")

ST. GILES, CRIPPLEGATE.

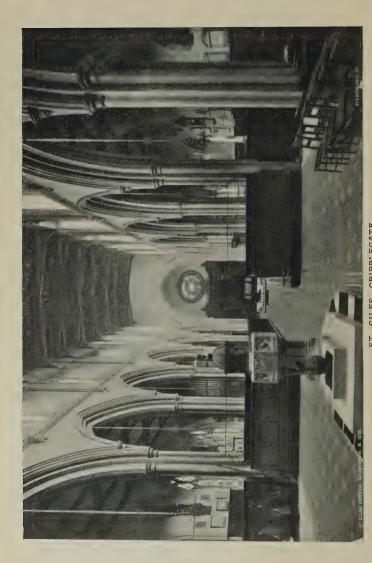
Close to the City boundary to the north, at the west end of Fore Street.

As the name implies, it is near the old wall, where there was a "crepel" gate, i.e., an underground passage in a fortification. "The bastion (of the Roman wall) in the churchyard of St. Giles, though built of Roman materials and on a Roman foundation, dates probably from an extensive restoration of the City walls made

in the reign of Henry IV." (Loftie.)

History. The church was founded in Norman times by Alfune, a friend of Rahere (see St. Bartholomew's), rebuilt at the end of the fourteenth century, much injured by fire in 1545, and again largely rebuilt, and so remains practically to this day. The tower was substantially repaired in 1629, and raised in height about 1682. The whole is picturesque. In the years before the fire the Plague wrought great havoc in this parish; the number of burials in the churchvard rose to 800 a week. When it is stated that the part of the ditch or moat surrounding the City wall was particularly noisome at this point, and that the very popular Crowden's Well, with marvellous healing properties, was in the churchyard (the name survives in Well Street close by), it is not surprising that the neighbourhood was unhealthy. "Even the clerk died, and the whole area was raised two feet by the burials." The church barely escaped the Great Fire. Rolles wrote in 1666, "I have been informed that when the fire came to Cripplegate, his Majesty Charles II.





being then and there present, did in his own person take great pains to promote the extinction of it."

Interior. This church is a good specimen of the Late Perpendicular style of architecture. It has a nave and two aisles, divided by clustered columns and pointed arches. The finely carved altar-piece and pulpit date from the early eighteenth century. In 1791 various vandalisms were committed. The chancel was shortened in order to add new windows, so that the Milton grave is now in the nave, and the almost alarmingly ugly glass was put into the East window. Later alterations inside are the open roof (1880), the monuments removed from the columns to the walls, the pews cut down, and the galleries taken away.

The chief interest of the church is that here Milton (d. 1674) and his father were buried. The spot is marked by a stone just outside the altar rails. A bust of the poet was put up in 1793, and a monument of Caen stone in 1862, divided into three niches, in one of which the bust is placed. The carved serpent, apple, and sword on

the base are allusions to "Paradise Lost."

Another monument is at the end of the North aisle on the west wall, to John Foxe, the martyrologist (d. 1587), with a long Latin epitaph. A statement below that he was vicar of this parish is incorrect; he never held any benefice, owing to his objection to sign the thirty-nine articles. But he lived in the parish, and was a friend of the vicar, who also held Puritanical views.

Sir Martin Frobisher, the explorer and sailor (d. 1594) was buried here. No monument was erected till 1888, the tercentenary of the Armada.

Thomas Busby, a cooper, d. 1575, the earliest

monument, on the east part of the North wall: a half length figure with ruff, holding gloves and a skull in either hand; a long inscription relates his good deeds.

Charles Langley (close by) an ale-brewer, d. 1602, another benefactor, whose good deeds are

amusingly described:

"And when he died he gave his mite all that did him befall For ever once a year to cloath Saint Giles his poore with all. All Saintes hee pointed for the day gownes XX redie made, With XX shirts and XX smocks as they may best be hadd."

The monument was erected while the famous Bishop Andrewes was vicar of the parish, and it bears his name. He became bishop in 1605.

Edward Harrisson, embroiderer to James I., Charles I. and Charles II. (d. 1661, aged 77), who married "after having lived above forty years batchelor, and had issue 12 sonnes and 9 daughters."

There are also monuments to many other

charitable and distinguished citizens.

Cromwell was married here in 1620 at the age of twenty-one, to Elizabeth, daughter of Sir James Bourchier.

The entrance gateway to the churchyard has the date 1660, and is ornamented with skull, crossbones, hour-glass and scythe.

Special objects of interest: Bastion of old wall,

graves of Milton, Foxe and Frobisher.

Recently a statue of Milton has been erected outside the church.

ST. HELEN, BISHOPSGATE.

Situated in a small open space, known as Great

St. Helen's, east of Bishopsgate.

The history of this church begins with the foundation of the Priory of St. Helen for nuns of the Benedictine Order in 1212. The church consisted, as it still does, of two long parallel naves, one of which was appropriated to the nuns, the other to the parishioners. At the dissolution of the monasteries the king gave the whole church to the parish, and the screen dividing the naves was taken down. St. Helen's Place now stands on the site of the Old Priory. The nuns' refectory. however, remained in the possession of the Leathersellers' Company, as their Hall, as late as 1799. The nuns' choir is specially interesting, for there is still to be seen the arched doorway which led into the priory, and also a hagioscope or squint, through which the nuns were able to see the high altar from the cloister without entering the church. Some portions of the building, besides these, date from the thirteenth century. Two side chapels in the south transept, now somewhat blocked by the organ, were added in the fourteenth century. In 1475 the church was considerably altered; the clustered columns, the roof, and the windows of the Lady Chapel date from this time. In 1631 large repairs were carried out by Inigo Jones. The carving of the porches inside is of this time. The turret on the tower was also added. In 1865 a a great deal of the seventeenth and eighteenth century work was removed, the gallery, the altar piece, the pews, etc.

Besides the interest attaching to St. Helen's from being the church of the Priory, it is remarkable for its monuments, and was even called by Dean Stanley "the Westminster Abbey of the City." The most interesting are:

1. (Near the door.) Sir John Spencer, ancestor of the Marquis of Northampton, with figures under

an alabaster canopy (1609).

2. (On the south side of the chancel). Sir John Crosby and wife. A supporter of the House of York during the civil wars, d. 1475. Very fine recumbent statues, Sir John in armour.

3. (On the north side of the chancel). Sir William Pickering—Soldier and scholar under the Tudors, d. 1574. Recumbent figure in armour.

4. Sir Thomas Gresham, Founder of the Royal Exchange and of Gresham College, d. 1579. A fine altar tomb of Sienna marble. It was never finished, and only bears a simple inscription, giving the date of his burial.

5. (On the wall of the south aisle). Alderman Richard Staper and his wife, d. 1608. An elaborate Elizabethan tomb, called "a fine

hearse."

6. The Lady Chapel in the south transept contains an interesting tomb of John Oteswich or Outwich and his wife, with recumbent statues, dating from the beginning of the fifteenth century. It was removed in 1874 from the church of St. Martin Outwich in Threadneedle Street, founded by him, and called after him, but now destroyed.

On the floor of this, and of the adjoining Chapel of the Holy Ghost, are several brasses, 1400-1500, one to an unknown lady with elaborate robes.

ST. KATHERINE CREE.

At the east end of Leadenhall Street.

Cree or Cree Church is supposed to be a corruption of Christchurch, so called because it was built in the late thirteenth century in the precincts of Christchurch Priory, Aldgate, in order that the monks, who had been accustomed to share their Priory church with the parishioners,

might have it to themselves.

Exterior. The steeple was not built until the sixteenth century, and is still standing, surmounted by an arcade and cupola erected in the eighteenth century. The church was entirely rebuilt under the supervision of Archbishop Laud when Bishop of London, and consecrated by him in 1631. During Laud's time there was great activity in Church restoration and rebuilding. Thus not many years before the Great Fire a large amount of trouble and money was expended, soon to be entirely lost. The service and ceremonial used here were brought up against Laud at his trial four years later. Inigo Jones is reputed to have been the architect, but there is no proof of this, and it is more probable that it was built in accordance with Laud's plans. It is a curious mixture of Renaissance and Gothic, but the result is not unattractive.

Interior. The general character is classical, the semi-circular arches resting on Corinthian columns, but the clerestory and side windows have Gothic cinquefoil heads, and there is a fine "Katherine wheel" window at the East end in

honour of the patron saint. There is a nave with

two aisles, and the roof is groined.

There are monuments to Sir Richard Throckmorton, Bartholomew Elmore, Samuel Thorpe, and other persons of little note. It is said that Holbein was buried here, having died when on a visit to the Duke of Norfolk, at the Prior's house close by, but the place of his grave is not known.

There is a curious old sundial on the south wall,

facing Leadenhall Street.

The parish of St. James, Duke's Place, is united to St. Katherine's.

ST. OLAVE, HART STREET.

At the corner of Seething Lane, near Fenchurch Street and Mark Lane Stations.

St. Olave, King of Norway in the eleventh century, gave his name to no less than four old London churches; this and St. Olave's, Southwark, are left. St. Olave's is in some ways the most interesting of the City churches. Apart from its more recent interest in connection with Pepys, the great diarist, it was in olden days important from its proximity to the Tower, then the residence of the King and his Court, and also being in the centre of the trade of London, it was the church of the chief merchants. The great religious houses of the Middle Ages, the Brethren of the Holy Cross, (Crutched Friars,) and of the Holy Trinity, and the Sorores Minores (Little Sisters), whose name survives in the "Minories," were also close by. After the suppression of the monasteries, the nobles about the Court occupied the large houses, and lived here, and then under the Stuarts, when the Court moved westward, the Navy Office remained. The new Port of London Offices are now (1916) in course of erection close by. The church is constantly mentioned in Pepys's Diary; here he worshipped and here he was buried.

Exterior. There is a curious gateway leading into the churchyard, of which Dickens says in the "Uncommercial Traveller," "One of my best beloved churchyards; I call it the churchyard of St. Ghastly Grim." It has some carved skulls and crossbones, referring to burials during the Plague.

The first reference to be found relating to St Olave's is in 1319, when an agreement was made with the Crutched Friars. The present church was built mostly in the fifteenth century, but it has been so thoroughly restored that it is hard to tell old from new. The tower is of brick, with a projecting clock, a little turret and a vane.

Interior. The church is small, 54 ft. by 54 ft., and has north and south aisles, and a fine wooden roof, renewed in 1632, after the old model, The clustered columns are of Purbeck marble. Most of the windows are dated by their tracery, of the late Perpendicular period; the east window of the north aisle and the west window are older. In the nineteenth century the galleries were removed, and various other improvements carried out. The organ is still in the gallery at the west end. and has not been moved as in many of the City churches. The carved wood, which is fine, has been brought from the demolished churches, some from All Hallows Staining, the pulpit from St. Benet's, Gracechurch Street. The vestry is interesting, with a fine moulded ceiling, a handsome chimney piece and a fifteenth century door.

Monuments. Visitors will probably look first at the monument to Pepys on the south wall, where he used to enter his Admiralty pew in the gallery by a private door. It is modern, there being no monument to him till 1884. The one he erected to his wife is on the north side of the chancel wall. Other monuments are well worth attention; some are very old, and others fine examples of Jacobean work, especially that of Sir James Deane (1608), with his three wives, over the vestry door, with quaint figures of the babies who died in infancy "swathed in their chrysomes" for baptism, lying at their mother's

feet. In the chancel north of the altar is a picturesque monument to the Brothers Paul and Andrew Bayning (1610 and 1616).

Also that of William Turner, Physician and Dean of Wells, who in 1568 published the earliest

English Herbal.

There are some curious sword-stands (see p. 25) of the eighteenth century at the ends of the pews, and some old hat stands in the organ gallery.

An excellent shilling guide to the church and parish may be seen at the church, or purchased of the verger, who is himself full of useful information.

Pepys's Diary is so often quoted that it may be well to give a few particulars of his life. He lived in Seething Lane, in which the Church stands, in a house adjoining the Navy Office, of which he was "Clerk." Later he was Secretary to the Admiralty. He was also President of the Royal Society. Retiring from office at the accession of William and Mary, he lived elsewhere, and died at Clapham in 1703. His diary is the most graphic account we have of the years 1660 to 1669, giving an invaluable description of the London of that time. It was written in cypher, and bequeathed to Magdalen College, Cambridge, where Pepys was educated.

NOTES ON CHURCHES JUST BEYOND THE CITY WALL.

- St. John in the Tower. This is one of the best examples of Norman architecture in England. Perfectly preserved, with no trace of addition or alteration, it has all the simplicity and purity of unadorned Norman. The most casual observer cannot fail to notice the similarity in main features with St. Bartholomew's (see page 29), though the work here is earlier and even less ornate. The White Tower, or Keep, of which this chapel forms part, was begun under William the Conqueror about 1078; the chapel dates from about 1100. There are four massive columns on either side and four in the apse. The North aisle communicates with the palace.
- St. Peter ad Vincula in the Tower. This church was built by Henry VIII., and here his executed queen, Ann Boleyn, was buried. The graves of many of the victims of the Tower block are in this church, which is the parish church of the Tower precincts. It is a good example of Tudor architecture.
- St. Etheldreda, Ely Place. (Just outside the City boundary, close to Holborn Circus.) This is one of the most perfect examples of Decorated architecture in England. It may be compared with the Ste. Chapelle in Paris. The building is small, but the windows are large, and those at the East and West ends have exquisite tracery; the details everywhere are perfect. It is all that remains, except the cloister through which it is approached, of the great town mansion of the

Bishops of Ely, whose gardens grew the famous strawberries, "My lord of Ely, when I was last in Holborn, I saw good strawberries in your garden

there " (Richard III., Act 3, Scene 4).

It is said that Henry VIII. and Cranmer first met in the cloisters here. The church, after being disused for some time, was bought by the Roman Catholics in the last century, and has been in their possession since. The chapel is always open, and the various historical pictures and pamphlets are to be seen in the Cloisters.

The crypt is unrestored and very interesting, with its old woodwork. The walls are in places

eight feet thick.

GROUP II.

CHURCHES BUILT BY SIR CHRISTOPHER WREN.

The Great Fire, 1666. This was indeed a memorable year in the history of London. The fire, starting in the east of the city, spread rapidly along the riverside till it reached Blackfriars; only parts near the northern boundary were unhurt. The extent of the havoc is shown by the fact that of the City's hundred churches, eighty-six were burnt down. Besides this, the beautiful old cathedral of St. Paul's was damaged beyond repair. A few graphic words from Pepys's diary tell the

story.

"Sept. 2nd (Lord's day). . . . Jane called us up about three in the morning, to tell us of a great fire they saw in the City. . . . So down with my heart full of trouble to the Lieutenant of the Tower, who tells me that it begun this morning in the King's baker's house in Pudding Lane, and that it hath burned down St. Magnus Church and most part of Fish street already. So I down to the water-side, and there got a boat, and through bridge and there saw a lamentable fire . . . and the wind mighty high, and driving it into the City, and every thing after so long a drought proving combustible, even the very stones of churches.

"Sept. 6th. . . . I took boat, and over to Southwarke, . . . and so to Westminster. . . . A sad sight to see how the River looks:

no houses or church near to it, to the Temple,

where it stopped. "Sept. 7th.—Up by five o'clock; and, blessed be God! find all well; and by water to Pane's Wharfe. Walked thence, and saw all the towne burned, and a miserable sight of Paul's church, with all the roofs fallen, and the body of the quire fallen into St. Fayth's; Paul's school also,

vived (described in the first section of this book), Gothic buildings, dating from mediæval times; Wren's fifty churches, which took their place, are, for the most part, of a very different character. A few

words must be added to explain the change of style.

The Renaissance. Speaking generally, the churches built in the city after the Fire, are in what is called the Renaissance style. The word Renaissance is used in a wide sense for the new movement, or rebirth, throughout Europe, beginning at the end of the fifteenth century. It showed itself in the revival of learning, in the renewed study of the classics, in literature and architecture, in the Reformation of the Church in Northern Europe and in the discovery of new worlds. It is with its effect on architecture that we are concerned here. The new influence came to England through Italy and France. "Begun by the tentative efforts of imported workmen in the reign of Henry VIII., it reached its highest degree of attainment in the hands of Inigo Jones and Wren." But the old building tradition of Gothic was strong in England, so that it was a hundred years before the complete change of style was accomplished. This is not to be wondered at. The glorious cathedrals and churches scattered up and down the country are

the great inheritance of the English people, and not even Ruskin can find words to express the soaring beauty of our northern Gothic, and the

strength of its religious appeal.

The Renaissance was literally a rebirth of our inheritance from Greece and Rome. Builders went back for their inspiration to the old classical tradition governed by column, architrave, and pediment. Detail, moulding and ornament, founded on convention, were regulated by the rules of

proportion.

The first great architect of the new style, Inigo Jones (born 1573, died 1652) was "on the whole, the greatest architect and one of the most accomplished artists that this country has produced. His extraordinary capacity is shown by the success with which he started English architecture on a line of fresh development, borrowed, it is true, from Italy, yet so successfully adapted to English traditions, that it was at once accepted and followed by the best intelligence of the country for the next hundred and fifty years " (Blomfield). Unfortunately there is no church of his in the City, but what Inigo Jones was to his generation, Sir Christopher Wren was to the succeeding one, and, in the forty years following the Fire, not only in the City, but in England, hardly any great building was erected of which he was not the architect. The beauty of the City to-day is chiefly due to the genius of this one man. In fact, in this period, the first and last word is Wren. short account of his life follows.

SIR CHRISTOPHER WREN. 1632—1723.

His father was Rector of East Knoyle in Wilts, and afterwards Dean of Windsor. His uncle was

Bishop of Norwich, then of Ely. The Civil War broke out the year that Christopher entered Westminster School. Archbishop Lauć "(after lying fellow-prisoner at the Tower with Bishop Wren), was executed the year he left it. They were exciting days for a young man brought up

with such surroundings and sympathies.

The year before Christopher went to Oxford the King had been beheaded, and great changes had taken place. Dr. Wilkins, the nominee of the Parliamentarians, was made Warden of Wadham College, and here Christopher entered. He soon made his mark. Evelyn writes in his diary, July, 1654, of Dr. Wilkin, "He had above in his lodgings a gallery, a variety of shadows of all perspectives, and many other artificial, mathematical, and magical curiosities, a way-wiser,* a thermometer, a monstrous magnet . . . , most of them his own, and that prodigious young scholar, Mr. Christ. Wren, who presented me with a piece of white marble, which he had stained with a lively red, very deepe, as beautiful as if it had been natural."

When only twenty-four years old Wren was made Gresham Professor of Astronomy, but was disturbed in his tenure after the death of Cromwell. In 1661 he was appointed Savilian Professor of Astronomy at Oxford. Owing to his friendship with John Evelyn, Wren was brought to the notice of Charles II., and in 1662 was appointed by the king Assistant to the Surveyor General, Sir J. Denman. At that time he was justly described by Evelyn as "more of a poet than an architect," but he soon proved his capacity as an architect, and at once began work at Oxford (Sheldonian Theatre), and Cambridge (Pembroke College).

^{*} A sort of cyclometer.

He seems to have been a universal genius. One of his contemporaries said of him, "I must affirm that since the time of Archimedes there scarce have met in one man in so great a Perfection, such a mechanical hand and so philosophical a mind." After the Plague, in 1666, everything in London being at a standstill, he went to Paris for six months, and this visit had a great effect upon him. He went there an astronomer

and returned an architect. In February, 1666, he had reported on Old St. Paul's, then in a state of great disrepair, but so drastic were his recommendations that the Commissioners desired further consultation with him. and we read in Evelyn's Diary, Aug. 27th, 1666, "I went to St. Paul's Church, where with Dr. Wren, . . ., the Bishop of London, the Dean of St. Paul's, and several expert workmen, we went about to survey the several decays of that ancient and venerable Church, and to set down in writing the particulars of what was fit to be done, with the charge thereof, giving an opinion from Article to Article." Note the date. Five days later, Sunday, September 2nd, the Great Fire broke out. and by the Wednesday night following St. Paul's was nothing but, in Evelyn's words, "a sad Ruine." The whole situation was altered. In a few days Wren had presented to the King a fully drawn up scheme for the rebuilding of London on a methodical plan. But before the matter could even be discussed several citizens had begun rebuilding their houses on the old sites, and any comprehensive scheme was rendered impossible. Wren took the loss of this grand opportunity calmly, though with deep regret, and contented himself with the appointment of Principal Architect for "repairing the whole city, the Cathedral

Church of St. Paul's, and all the Parochial Churches

[about fifty], with other public structures."

To begin with the Cathedral. Wren gave it as his opinion that nothing could be done with the ruined old St. Paul's; it must be practically rebuilt, but, as was natural, the King and those in authority, from love of their old building, determined to set to work to repair parts of it. Wren meanwhile went back to Oxford, and carried on architectural work there, and also at Emmanuel College, Cambridge. The attempted restoration of old St. Paul's went on, but as we should expect, word was sent to Wren from the Dean in 1668, "What you whispered in my ear at your last coming hither is now come to pass. Our work at the West end of St. Paul's is fallen about our ears." The result was that Wren was asked to prepare designs for an entirely new cathedral, and after his originally selected plan and model* had been rejected, the first stone of the present Cathedral was laid in 1675.

Meanwhile the rebuilding of the City Churches had begun, and was continued steadily for the next thirty years till 1700. These notes would be too long if more were said of Wren's works outside the City itself; they include the important buildings at Chelsea Hospital, Hampton Court, Kensington Palace, Greenwich Hospital and the Tower; also additions to the Colleges of Oxford

and Cambridge.

The choir of St. Paul's was opened for public worship to celebrate the Peace of Ryswick (by which Louis XIV. recognised the rights of William III. to the English throne) on December 2nd, 1697. The year before Parliament had decreed that the architect's salary should be reduced by one

^{*} Still preserved in the Cathedral Library.

half, in order to hurry him in finishing the work, (£200 a year was his original salary), and this was only the beginning of a continuous persecution which saddened, though it never embittered, the last thirty years of Wren's life. Pamphlets such as one entitled "Frauds and abuses at St. Paul's," base insinuations and libels pursued him; but it is certain that he had many friends and supporters, whose appreciation of his work was only equalled by their admiration of his character, and his reputation has gone on increasing up to the present day.

Soon after the death of Queen Anne we find the following entry in his son's manuscript diary,

published as "Parentalia":

"April 26th, 1715, Superseded; in the 86th year of his age, and 40th of his Surveyorship. And there arose a king who knew not Joseph.' Wren retired to a house on Hampton Court Green, and busied himself with books and mathematics. and the solution of the old problem of how the longitude might be ascertained at sea. Once a year it was his custom to drive to St. Paul's and to spend some time sitting under the dome he had built, and on one of these occasions he caught cold. After returning home he was found the same evening dead in his chair, having passed away peacefully in his sleep. He died in February, 1723, in his ninety-first year. For a century and a half the only monument to him in St. Paul's was the simple tablet over his grave in the crypt, with the famous words, "CHRISTOPHORUS WREN QUI VIXIT ANNOS ULTRA NONAGINTA NON SIBI SED BONO PUBLICO. SI MONUMENTUM CIRCUMSPICE."

The epitaph is now inscribed over the door of the North Transept.

GENERAL CHARACTERISTICS OF WREN'S CHURCHES.

It would seem natural that, with fifty new churches to build, Wren would have adopted some standard plans and repeated them. But one of the great charms of his work is that he never repeats himself; no two of his churches are alike, and each has its own individuality, for he never built without regard to the particular circumstances of the case. Local considerations, points of view, the relation of the streets, and so on, all are taken into account. It is consequently very difficult to classify Wren's churches. Some people have grouped them according to the most obvious distinction, into (1) those with steeples, (2) those with towers, (3) those with leaden spires. Some have divided them according to the plan of the interior, into five main types. These are:

- (1) The Basilica, with nave, two aisles and columns (e.g., St. Michael's, Cornhill, St. Bride's, Fleet Street).
- (2) The Parallelogram, with one aisle, (e.g., St. Margaret Lothbury, St. Margaret Pattens.)
- (3) The simple Parallelogram, without aisles, (e.g., St. Nicholas Cole Abbey, All Hallows, Lombard Street.)
- (4) The Domed Church (e.g., St. Stephen Walbrook, St. Mildred, Bread Street).
- (5) The Greek Cross plan, with four equal arms.

We have only to remember that eighty-six churches had been destroyed, to realise the expense which faced the citizens of London, if they were to make good their churches as well as all the property they had lost. It is not surprising

that thirty-five were not rebuilt, and that money was often short to complete the fifty that were put up in the next few years. Wren was perpetually hampered by the need for economy, but he had a remarkable gift for making the most of his opportunities, whether he had a large or a small sum at his disposal. The size and shape of the sites were also a difficulty; often not an extra square foot was to be had, and other buildings crowded round. Here again his ingenuity stood him in good stead; he seemed to master impossible situations. Never, except in the case of St. Paul's, did he have an open site where his building could be seen from all sides.

Exteriors. As a rule he gave most care to his spires and steeples, realising that the height of the surrounding buildings would often hide the lower portions of his churches, and always prevent their being seen to advantage. This has become worse since Wren's day, owing to the ever-increasing height of the buildings, and we have all the more reason to be glad that he concentrated his richer work above the house-tops. Another characteristic is that he always built his tower independent of the church, in the sense that it always rises up uninterrupted from the ground to the top, so that its full height and whole support can be seen. Later architects built their steeples rising out of the body of the church, owing to the fashion for a portico, and the line of actual support is lost (as, for instance, St. Martin's in the Fields). The Renaissance steeple presents difficulties unknown in the tower and spire of Gothic architecture. To rise from the square tower of the base to the point at the top, in a gradual tapering shape, like a spire, was a problem that Wren solved to perfection. The steeple must be built in a series of stages; seen in profile, they are gigantic steps. The natural sequence of the stages is: r. square, 2. octagon, 3. circle, 4. point. How can these breaks be made without the divisions being too conspicuous, how can the eye be made to run up from stage to stage without serious interruption, the whole outline resembling a spire? It is interesting to observe for oneself the devices that architects have adopted to solve this difficulty. Vases or urns are often placed at the breaks; Gibbs used them in profusion on his steeples. Wren cannot always do without them, but in many instances he adopted better methods, and the way he turned to account classical details, such as consoles (curved brackets) and other devices, to bridge the divisions, is unique. St. Mary le Bow is the most striking example.

"No English architect ever more thoroughly understood his materials, in regard not only to their permanence, but also to their possibilities of colour, and their decorative qualities. The contrast of lead with the silvery white of Portland stone is the most beautiful colour effect to be found in any building in London, and Wren, by preference, always employed these materials, or if economy was necessary, he reserved his Portland stone for quoins and dressings, and used for his walls the fine old London brick, or red guaged brick-work of most excellent quality" (Blomfield.)

Interiors. The interiors of Wren's churches are probably, to most people, disappointing at first sight. There is neither the mystery and poetry of Gothic aisles and arches, nor the gorgeous decoration, pictures and frescoes, of many churches of their kind: as a rule, all is simple, dignified, almost austere. Common sense seems the leading note. In Wren's own words in a letter

to a friend, we can read the principles he had in mind. "In our reformed religion, it would seem vain to make a parish church larger than that all that are present can both hear and see. It is enough if they (the Romanists) hear the Murmur of the Mass, and see the Elevation of the Host, but ours are to be fitted as Auditories. A moderate voice may be heard fifty feet distant from the preacher, thirty feet on each side, and twenty feet behind the Pulpit." This careful concern may give sometimes the appearance rather of a lecture room than a church, but patient study will reveal much to admire. First of all, notice his genius in the mastery of the conditions, in adapting his buildings to the space, of whatever shape and size, and making the most of it. Also the construction of his roofs is a subject of study and admiration; the variety and ingenuity of his devices are unequalled. Notice, too, the dignity and apparent spaciousness of even his smallest churches, and everywhere the fine sense of proportion. Then there are the details—the decoration in plaster work, the panelling, the carving, all that were in Wren's original schemes are in keeping with, and subservient to, the general effect. We feel the same sense of fitness in the elaborate altar-pieces so admirably adapted to the style of architecture, the fine organ-cases on their old galleries at the west-end, the wonderful pulpits with their sounding boards, the highcarved pews, the balustrades in lobbies and stair-cases, and the beautiful little panelled vestries.

And here we must notice the important work of Grinling Gibbons in the decoration of Wren's buildings. On February 19th, 1671, Wren dined with John Evelyn the diarist, to meet Pepys, and

there he heard of a young craftsman, whom Evelyn had lately discovered, and introduced to the king. This was Grinling Gibbon (Evelyn spells it without an s), whose carving became so famous Though much that is attributed to him was done by his followers, or under his influence, he was personally associated with a great deal of Wren's work. may often regret his over-elaborateness, and the sensationalism of his designs, but his skill can hardly be over-estimated, and there is no doubt that, though he lacked as an artist, some of the fine qualities of the generation before him, as a profuse decorator in his own line he was unsurpassed. Certainly Wren's opportunity was also his, and his work takes its place, as "part of the picture" in the buildings of his generation.

It is sad that in many cases the restorer and decorator of the last century, in the ardour of the revival of Mediaevalism, often tore down the panelling, painted the walls, filled the windows with execrable stained glass, and destroyed, though with pious intent, the character and charm of the

old interior.

How well Wren carried out his principles, "that all can hear and see," may be realised by anyone who attends services in his churches. They are also admirably adapted for music. The organs have now, in many cases, been moved from the west galleries, where they originally were, but the old instruments of the seventeenth and eighteenth centuries are still in use, some of them built by the famous Father Smith, or Renatus Harris, his rival. It is an interesting coincidence that in the year 1685, the very year that Wren was at the height of his activity, with two or three dozen churches in building, and the great organ builders were fitting them up, both Handel and

Bach were born, to inaugurate new worlds of music. Of late years, organ recitals in the City luncheon hour have become very popular. There is no day in the week when in one or more of the City churches, the organ cannot be heard, and nowhere can Bach's "Fugues" and other masterpieces be enjoyed under more ideal conditions.

"The sole end and aim of all music should be nothing else than God's glory, and the refreshment

of the spirit."—(I. S. Bach.)

ST. ALBAN, WOOD STREET.

On the east side of Wood Street, close to St. Mary Aldermanbury.

There appears to have been a church here even in Saxon times. It is one of the many churches either entirely or partially rebuilt about 1634, while Laud was Bishop of London. Inigo Jones was supposed to have been the architect, but whether or no, it was entirely destroyed in the Great Fire, and the work of thirty years before demolished. St. Olave's, Silver Street, was also burnt down, and not rebuilt. The parish is united to St. Alban's.

Exterior. The present church was rebuilt by Wren in 1685. It is one of the few examples of Wren's purely Gothic churches. How successful he was in this style is a matter of opinion. Most people agree that he was never "at home" in it, and did not show the same originality and ingenuity as in his classical works. The style of Gothic here is very late; the flattened arches are characteristic of Tudor times. The tower is fine, and has eight pinnacles. It may be compared with Wren's two other Gothic towers in the city St. Mary's Aldermary, and St. Michael's Cornhill.

Interior. It can be seen at once that the apsidal chancel is in a different style of architecture, much earlier Gothic than the nave. It is a later addition, and replaced the large East window of Wren's church. The whole interior has been very much altered since his time, the old woodwork and carving and the organ gallery at the west end removed. The effect is ordinary and without distinction. There are no monuments of particular interest.

The two western bays of the south aisle appear to have been cut off. The "speciality and novelty importer's "shop at the corner stands on what must originally have been part of the site of the church.

The parishes of St. Michael's, Wood Street, and St. Mary Staining are also united with St. Albans.

ALL HALLOWS, LOMBARD STREET.

This church stands on one side of a small yard, entered through an archway at the east end of Lombard Street, on the north side, close to Gracechurch Street. It is sometimes called "the hidden church." The original church dated from Norman times. It was rebuilt after the Fire by Wren in 1694. It now serves four parishes, each of which had formerly its own church, viz. :

St. Benet Gracechurch, pulled down, 1867,

(Wren's).

St. Leonard Eastcheap, not rebuilt after the fire.

St. Dionis Backchurch, pulled down 1878

The ten bells of St. Dionis were hung at All

Hallows.

Dr. Charles Burney, father of Fanny Burney (Madame D'Arblay) was organist here from 1740.

Exterior. It has a simple tower, but it is difficult to see owing to the surrounging houses. There are three stories, and the imposing doorway is to the south. There is a good vestibule, and in the lobby is a gateway, which formerly stood in Lombard Street. It is handsomely carved with a curious device, consisting of skulls, crossbones and cherubs.

Interior. A simple rectangle. It has been considerably pulled about since the days of Wren, and is now partly lighted from the ceiling. The carving is handsome; the altar has a figure of a pelican, and seven candlesticks. The pulpit and sounding board and two fine oak doorcases are all carved, the north doorcase very elaborately.

ST. ANDREW BY THE WARDROBE.

At the lower end of Queen Victoria Street, on the north side.

The "Wardrobe" was a royal office, an old mansion house, bought for the purpose by Edward III., in the Ward of Castle Baynard (see map, p. 20), where the keepers of the king's apparel had their headquarters.

Exterior. The church was rebuilt by Wren after the Fire, in 1692. It is the latest and one of the cheapest of his churches, built of brick and stone, but with none of the embellishments which give charm to St. Benet's, Paul's Wharf, close by. It has a tower with four stories, cornice and balustrade at the top, and four finials and vases.

Interior. Generally severe and little decorated, save for the stucco ornaments over the lunettes in each bay. The galleries are said to have been built to hold the parishioners of St. Anne's, Blackfriars, whose church was not rebuilt after the Fire.

There are marble monuments to former rectors, Rev. William Romaine, d. 1795; Rev. William Goode, d. 1816; Rev. Isaac Saunders, d. 1836. They are elaborate sculptures by the elder and younger Bacon, in the taste of the period, with angels, allegorical figures, Bibles, telescopes, etc., all complete.

ST. ANDREW, HOLBORN.

Close to Holborn Viaduct, on the South side.

Since the building of the viaduct the Church appears to disadvantage, being much below the

present level of the road.

Exterior. It is a very old foundation, rebuilt in the fifteenth century. Though untouched by the Great Fire, it had become so dilapidated that Wren rebuilt the entire church except the tower. This was in fair preservation and he faced it with Portland stone. Five original arches and Gothic windows are still to be seen in the base of the tower.

Interior. This may be compared with St. James, Piccadilly, and St. Clement Danes, both Wren's churches. It has its original galleries. There is nothing particularly noteworthy except the interior of the old tower. It is spacious, with nave and side aisles. The altar is in a rectangular recess as wide as the nave, separated by pilasters.

Dr. Sacheverel was rector here in 1713, and is buried in the chancel. Sir Edward Coke, the eminent lawyer, was married here in 1561. John Hutchinson, Cromwell's general, was married here in 1638, and also William Hazlitt, the friend of Charles Lamb, in 1808. Lamb was best man, and Mary Lamb bridesmaid. Writing to Southey in 1815, he says, "I was at Hazlitt's marriage, and had like to have been turned out several times during the ceremony. Anything awful makes me laugh . . . the realities of life only seem the mockeries." There are also some interesting baptisms recorded in the registers, including Benjamin Disraeli at the age of "about twelve," in 1817.

ST. ANNE AND ST. AGNES WITH ST. JOHN ZACHARY.

At the west end of Gresham Street, facing north, close to the General Post Office.

The original church was dedicated to St. Anne and St. Agnes jointly, according to tradition, two sisters who founded it. It used to be called "St. Anne under the Willows." It was much damaged in 1548, rebuilt, destroyed by the great Fire, and again rebuilt by Wren; the parish being united with that of St. John Zachary. This curious name was probably that of a certain priest who built the church in the middle of the twelfth century, and dedicated it to St. John the Baptist. The churchyard of St. John Zachary still exists a little east of St. Anne's church.

The Exterior is not remarkable. It has a small tower, with a lantern and a vane in the shape of the letter A. The red brick front is covered with stucco.

The Interior is very beautiful. It has the same cruciform appearance as St. Stephen's Walbrook. The site is a complete square fifty-three feet each way, but from the arrangement of the columns and arches it appears much larger.

There is a quaint inscription on a monument to "Peter Heiwood, who apprehended Guy Fawkes with his dark lanthorn," etc., and "zealously

prosecuted Papists."

"Reader, if not a Papist bred, Upon such ashes gently tread."

He was stabbed by a Dominican Friar, 1690, but lived till 1701.





ST. AUGUSTINE, WATLING STREET.

ST. AUGUSTINE (WATLING STREET) WITH ST. FAITH.

Close to the east end of St. Paul's.

The old church was partly rebuilt, and according to Stow "in every part of it richly and very worthily beautified" in 1630-31, at great expense. This restoration, like so many others, was probably due to the influence of Laud, after he became Bishop of London in 1628.

St. Faith's was originally a parish church, and when it was demolished in the thirteenth century, the crypt of St. Paul's was given up to the parishioners of St. Faith's chapel. During the Great Fire the booksellers of Paternoster Row carried their books to St. Faith's, but they were all destroyed. Pepys's bookseller told him, "He do believe there is about £150,000 of books burnt, all the great booksellers almost undone."

After the Fire the parishes of St. Augustine's and St. Faith's were united, and the present church of St. Augustine was built by Wren in 1683.

Exterior. The tower is topped with a graceful lead-covered spire, and forms with St. Martin's and St. Vedast's, little pointed satellites to the great soaring dome of St. Paul's in the midst of them.

Interior. The light is mostly from the ceiling, which is arched. A gallery on the north side is left, the organ gallery has been removed. The monuments are not of great interest. Barham, the author of the *Ingoldsby Legends*, was rector of this church in 1842.

ST. BENET, PAUL'S WHARF.

On the south side of Queen Victoria Street, from which it is best seen; opposite Herald's College. The south front is in Upper Thames Street, close to Paul's Wharf.

The old church was destroyed by the Fire, and the monument of Inigo Jones (see p. 48), who was buried under the chancel, was lost at the same time. The present church was built by Wren in 1683. It has ceased to be a parish church, being united to St. Nicholas Cole Abbey, and has been given over to the Welsh, services being held in that language.

Exterior. It is the most pleasing of the brick and stone churches of Wren; the stone quoins and festoons and the heavy overhanging roof all add to its charm. It has a high tower, and a lead-covered cupola, with lantern and vane. Some people consider these among Wren's most perfect designs.

Interior. There is one aisle to the north, and a gallery in it. The walls are wainscotted.

Herald's College being just over the way, some of the old Kings of Arms are buried here; also some of the dignitaries from Doctors' Commons, which was close by.

ST. BRIDE'S.

Just south of Fleet Street, near Ludgate Circus.

St. Bride is a contraction for St. Bridget, the early Irish saint. The old church, which had been repaired not long before, was burnt in the Fire. The present one was built by Wren in 1680.

Exterior. The steeple was one of Wren's latest, not built till 1700. It has a very definite character of is own, and shows his complete mastery of free classic design. Opinions vary as to its success. Some people find the repetition in it monotonous, and say it suggests a telescope, each stage fitting into the one below. On the other hand we read, "at any point from which the tower and steeple of St. Bride's can be seen as a whole. the repetition of, one might almost say, the insistence upon, the dark spaces of the arched openings of the steeple are entirely justified" (Blomfield). It is hard to get a good view from anywhere near the church; from a distance the dark open spaces, diminishing to the summit. carry the eye up, and the whole impression is of simplicity and solidity. Its more severely classical design adds to this, and it should be compared with St. Mary-le-Bow, an earlier work. Together they form Wren's great achievement in steeples. The spire was damaged by a storm in 1764, and was lowered eight feet in rebuilding, so we do not see Wren's complete design to-day. It is still the highest steeple in London, 226 feet. (St. Mary le Bow. 222 feet.)

Interior. This is a good example of Wren's larger churches. As a rule he built them with

nave and two aisles, and galleries round the north, south and west sides. It was natural that when about ninety churches had been burnt down, and only fifty were rebuilt in their place, it was thought necessary to provide as much accommodation as possible on the site, and galleries afforded this. St. Bride's may be compared with Christchurch, Newgate Street, another large church on the same plan, built later. St. Bride's is as light and cheerful as Christchurch is austere and almost forbidding, but the galleries of the latter seem more in harmony, and show that, meanwhile, Wren had learnt how to absorb them into his general scheme.

The font (1615) is a relic of the old church. In the vestry is preserved an autograph letter from Wren to the rector, saying that he is sending in the estimate for the building, "which will serve you to bargain upon, and I believe it may be performed for the money in good materials and good worke." The church has been somewhat repaired and restored, but it retains an old-world air.

Various great men have been connected with St. Bride's. R. Lovelace, the poet, is supposed to have been buried here in 1658. Samuel Richardson, the novelist, was buried in the middle of the nave in 1761. There are also monuments to distinguished aldermen.

Milton lived for a time in a lodging in St. Bride's churchyard.

There was formerly a famous well, whose waters had peculiar virtue, close to the church. Its name survived in "Bridewell," an old royal residence, inhabited by the early Tudors, afterwards a prison, and now demolished.



ST. BRIDE, FLEET STREET.



CHRISTCHURCH, NEWGATE STREET.

Just north of Newgate Street; the east front is in King Edward Street.

It occupies the site of the church of the Priory of Grev Friars or Franciscans (see map, p. 20). The first church was built in the thirteenth century, a larger and finer one in 1325. This was very sumptuous and was the burying place of queens and other persons of quality. The monuments were destroyed at the dissolution of the monasteries. and the church given by Henry VIII. to the parishioners of St. Nicholas and St. Ewin and part of St. Sepulchre's. The Grey Friars' House became an orphanage, and in 1553 was constituted by a charter of Edward VI. as Christ's Hospital, the famous Bluecoat School, now removed to Horsham. This church perished in the Great Fire, and was rebuilt by Wren in 1687; the steeple in 1704. It is about half the size of the old church, but still one of the largest of Wren's. St. Leonard's, Foster Lane, was not rebuilt, and the parish united to this.

Exterior. The fine steeple is not as Wren left it: the vases at its corners were removed in 1828, and consequently the breaks from stage to stage (see notes on steeples, p. 55) are very pronounced, and the effect of straight lines, both vertical and horizontal, is accentuated. The general appearance is of a series of stages, rather than of one soaring whole, and lacks the beauty of St. Maryle-Bow and St. Bride's.

Interior. The effect is impressive; the uninterrupted height of the columns, notwithstanding the galleries, giving a feeling of lofty space (cf. St. Bride's). The galleries were assigned to the boys of Christ's Hospital, and were no doubt needed for them.

There are a number of monuments to citizens and others. Richard Baxter, the celebrated author of "The Saints' Rest," was buried here without memorial in 1691. Rev. James Boyer, headmaster of Christ's Hospital, when Coleridge and Lamb were at school there, was buried in 1814, near the pulpit. Coleridge remarked of him, "it was lucky the cherubim who took him to heaven were nothing but faces and wings, or he would infallibly have flogged them by the way.



CHRIST CHURCH, NEWGATE STREET.



ST. CLEMENT, EASTCHEAP.

In Clement's Lane, a narrow street, leading from Lombard Street to King William Street.

The parish is united with that of St. Martin Orgar, whose church was not rebuilt after the Fire. Part of St. Martin's escaped the fire, and was used as a French Protestant Church till 1820

Exterior. St. Clement's was built by Wren in 1686. It is small, with one aisle on the South side. Simplicity is the chief characteristic. Only a great artist could have refrained from adding any decoration to the plain walls of the tower. It was originally of red brick, but is now covered with stucco, and from the success of Wren's other brick towers one is justified in thinking that this was more impressive in its original state.

, Interior. There is some good carving, but on the whole the modernisation is overdone.

Fuller, Walton and Pearson, all celebrated divines, were connected either with this church or St. Martin's, and are commemorated in the West window (with figures of all three), and by brasses. Purcell, the great English musician, was organist at the old church.

In the records is an entry to the effect that the parishioners rewarded Wren with the present of a hogshead of wine, which cost f.4 2s.

ST. DUNSTAN IN THE EAST.

Between Tower Street and Lower Thames Street.

Two Churches in the City are dedicated to St. Dunstan, one at the extreme East and the other at the extreme West.

History. The old St. Dunstan's was almost entirely rebuilt, like many other City churches, about 1633, while Laud was Bishop of London, but it was practically destroyed by the Fire, and was rebuilt by Wren in 1671.

Exterior. The steeple is very unusual in design, though it is derived from the Gothic spires of St. Nicholas, Newcastle, and St. Giles, Edinburgh. It is quite unlike any of Wren's other works. It has four arched ribs, like flying buttresses, supporting the lantern. Its transparency gives it a look of frailty, but it is really particularly strong; when Wren was told that a hurricane, in 1703, had damaged some of his churches, he said, "Not St. Dunstan's, I am sure!" The body of Wren's church was pulled down, being out of repair, in 1810, and rebuilt. The architects were, Laing, who built the Custom House, and Tite, the architect of the Royal Exchange. The new building is in the Gothic style, in keeping with the steeple, and is of Portland stone.

Interior. The pointed arches are unusual in the City, in the later churches. The style of this is Perpendicular. There is a large amount of stained glass, most of it is glaring and tawdry. The coats-of-arms of benefactors occupy the windows of the



ST. DUNSTAN IN THE EAST.



North and South walls. In the vestry is a very ingenious model of Wren's church, in wood.

There is a large number of monuments, chiefly of City merchants, none of them of much distinction. One of them is to Sir John Moore, Lord Mayor in the time of Charles II., who was distinguished for his loyalty and the large sums of money that he lent the king. He died 1702.

ST. EDMUND, KING AND MARTYR.

In Lombard Street, on the North side, towards the West end.

Dedicated to Edmund, king of the East Angles, who was martyred by the Danes in 870. The old church was destroyed by the Fire, as was also that of St. Nicholas Acon close by; the parishes being united, St. Edmund's was rebuilt by Wren in 1690.

Exterior. The steeple has an octagonal lantern, resembling those which Wren built at Emmanuel and Pembroke Colleges at Cambridge; but the angles are ornamented with flaming urns, an appropriate classic device. There is a projecting clock on the tower.

Interior. The church is oriented north and south. This was necessary from the shape of the site. The little light that might be obtained is obscured by "richly stained glass," as is so often the case in city churches. Wren's original light glass must have been in every way more suitable and pleasing.

ST. JAMES, GARLICKHITHE.

On the east side of Garlick Hill, just behind Mansion House Station. Its projecting clock can be seen from Queen Victoria Street.

The old church, which had been restored and enlarged in 1624, was burnt down in the Great Fire, and rebuilt by Wren in 1670-83. St. Michael, Queenhithe, was also rebuilt by Wren, but pulled down in 1876, and the parishes united. The rectory of the united parishes is on the site of St. Michael's, and the curious gilded vane on the bouse (a ship in full sail) was taken from the old church.

Exterior. The steeple may be compared to St. Michael's, Paternoster Royal, and bears a marked likeness to the western towers of St. Paul's. The strong corner angles of the square base are carried right up the steeple, giving a bolder outline than the usual octagonal shape. The bold angles in two stages also recall St. Vedast's, Foster Lane (see note on steeples, p, 54). The clock bracket on the tower has a quaint gilded figure of St. James.

Interior. The columns dividing the nave and aisles are encased in wood at the bases, corresponding with the wall panelling. There is some good carving, and the church is well lighted. The organ is still in the west gallery, and the church is a good example of the acoustic properties of Wren's buildings.

ST. LAWRENCE JEWRY.

In Gresham Street, close to the Guildhall.

History. This district was in very early times inhabited by Jews, hence its name.

The old church was entirely burnt down in the Great Fire. St. Mary Magdalen, Milk Street, close by, was also burnt down, and was not rebuilt; the two parishes were united. St. Michael, Bassishaw, Wren's church in Basinghall Street, has been recently pulled down, and this parish is also united with St. Lawrence.

This is one of the first churches rebuilt by Wren (1671-1680). His old friend Dr. Wilkins, the scientist, brother-in-law of Cromwell, was vicar of it till 1667, when he became Bishop of Chester. It is also the one on which most money was spent; the parishioners were probably helped by the Corporation, the church being adjacent to the Guildhall.

Exterior. The site is better than is usually the case in the city; the building is free on three sides. It is entirely of Portland stone; the East end, which faces the approach to the Guildhall, is particularly lavish and beautiful in design. The tower has pinnacles and a lantern; the vane on the top is in the shape of a gridiron, the symbol of St. Lawrence, being his instrument of martyrdom.

Interior. The lobbies are characteristic of Wren's churches. A doorway in the West wall leads into the vestry, a good example of Wren's domestic architecture. The small panelled room, with its moulded ceiling, cornice and fireplace, all

as Wren designed them, is of great beauty. The church has one aisle, on the North side, separated from the nave by Corinthian columns. Beyond this aisle is a long gallery or vestibule, well lighted from the outside. The windows on the North side only have their original glass: here, as elsewhere in the City, the stained glass is of little value, and merely serves to increase the darkness of the interior, where all available light is most desirable.

The Lord Mayor's pew in the middle of the nave is large and square, with a table in the centre, suggesting a quiet game of cards. Annually, on Michaelmas Day, the Lord Mayor and Corporation attend a service here, before proceeding to elect the new Lord Mayor.

There are various monuments and windows to distinguished citizens. Dr. Wilkins (see above) was buried here. Tillotson, Archbishop of Canterbury, was lecturer, and was buried here. Dr. Benjamin Whichcote was rector after Wilkins

ST. MAGNUS, LONDON BRIDGE.

In Thames Street, at the bottom of Fish Street Hill, close to the approach to London Bridge.

St. Magnus was a martyr under the Emperor Aurelian in the third century. The old church was burnt down in the Great Fire, which began not far off. Pepys writes in his diary, September 2nd, 1666, "So down with my heart full of trouble to the Lieutenant of the Tower, who tells me that it begun this morning in the King's baker's house in Pudding Lane, and that it hath burned down St. Magnus Church and most part of Fish Street already." St. Margaret's, Fish Street, was also burnt down, and not rebuilt, the Monument being erected on its site. The parishes are united. St. Magnus was rebuilt by Wren in 1676, the steeple not till 1705.

Exterior. The steeple of St. Magnus has a character of its own. The stone tower has on it a stone steeple and cupola, and over that a lead-covered lantern and spire. Some people consider the number of different features in the steeple a blemish, others find it one of the most beautiful of Wren's works. It is a telling object as seen from the Surrey side of the river, with the Monument behind it. The tower is hollow at the lowest storey, and formerly a footway through it led on to Old London Bridge.

Interior. The original arrangement remains. The organ is in the west gallery, the old high pews (dating from the time of no heating, when high sides were necessary to keep off the draughts) are still left, extending to the altar rails without

choir stalls, and even the three-decker pulpit, reading desk, and clerk's desk. It has a fine old altar piece, and the walls are panelled throughout.

The most interesting monument is that of Miles Coverdale, Bishop of Exeter, and translator of the Bible. He was rector of this parish, and his remains were removed from St. Bartholomew's by the Exchange, when that church was pulled down. The tablet has the inscription: "On the IV. of October, 1535, the first complete English printed version of the Bible was printed under his direction."

ST. MARGARET, LOTHBURY.

In Lothbury, immediately behind the Bank of England.

In olden times the Abbess of Barking (see Allhallows) had the patronage of this living, but since the dissolution of the monasteries it has been in the King's hands. The old church was destroyed in the Fire, and rebuilt of stone by Wren in 1690. It now serves six parishes, whose churches have at various dates disappeared; St. Martin Pomary and St. Mary Colechurch, not rebuilt after the Fire, St. Christopher, Threadneedle Street, removed in 1781, St. Bartholomew by the Exchange in 1841, St. Mildred in the Poultry in 1872, and St. Olave Jewry in 1888, except the tower which forms part of the vicarage of St. Margaret's. As these churches all occupied very valuable sites in the heart of the city, it is not surprising that they have had to give way to the Bank of England and other national institutions.

Exterior. The tower, with its pedimented doorway, is in Lothbury, alongside the church. A small leaden spire with vane surmounts the three storeys of the tower.

Interior. This is dignified and well proportioned. It consists of a nave and one aisle, similar to St. Margaret Pattens, and gives an impression of lopsidedness to our eyes, so much more accustomed to the symmetrical plan of two aisles. In mediæval times this design was common. Here and at St. Ethelburga's, which is Gothic, the aisle is simply an adjunct to the nave, at St. Helen's (q.v.) it was appropriated to the nuns of

the adjacent Priory. St. Margaret's has profited by the demolition of the other churches in the neighbourhood. The screen, a handsome wooden one, similar to that of St. Peter's Cornhill, the pulpit, and the figures of Moses and Aaron on the altar-piece were all brought from other churches. The screen was said to have come from Hamburg, and to be the gift of the Hanse merchants to Allhallows the Great (see St. Michael, Paternoster Royal), in the reign of Queen Anne. The eagle, which is placed over the central doorway, was the emblem of the Hanseatic League. The one aisle is railed off from the nave, and contains a side altar and the very handsome font attributed to Grinling Gibbons.

ST. MARGARET PATTENS.

At the corner of Eastcheap and Rood Lane, in the part of the city where pattens or clogs were made and sold. The parish of St. Gabriel Fenchurch was united with this after the Fire.

Exterior. The old church was demolished, and rebuilt by Wren in 1687. The tower is simple, with a balustrade and pinnacles. The spire is one of the most graceful and beautiful of Wren's designs, and is a classical rendering of a Gothic octagonal spire. It is 200 feet high, and is panelled on each face, pierced by small openings at three levels, and has a ball and vane at the top. The exquisite simplicity of both the tower and the spire make it, with the master-pieces of St. Mary-le-Bow and St. Bride, all three "of their kind the most perfect specimens of Renaissance architecture in England." (Blomfield). The church stands well, on the rising ground above the river, and the view of it from London Bridge, flanked by St. Magnus and St. Dunstan's in the East, is particularly fine.

Interior. Nearly square, with a nave and one aisle, which is fitted up as a side chapel, and has a gallery over it (cf. St. Margaret's, Lothbury). The church is well lighted, and has some fine carving. The organ is still in the West gallery. There is a fine sword-rest on one of the high official pews which remain. There are monuments of distinguished citizens, but none of particular note.



ST. MARGARET PATTENS, EASTCHEAP.



ST. MARTIN, LUDGATE.

On the north side of Ludgate Hill.

The old church, dating from the reign of Henry VI., was destroyed in the Fire, and the present church was built by Wren in 1684. St. Mary Magdalen, Old Fish Street, was also burnt in the Fire, and rebuilt by Wren in 1685. It was damaged by fire in 1886, and pulled down. The parish is united with St. Martin's.

Exterior. The stone tower rises in the centre of the south façade on Ludgate Hill, and carries a tall, lead-covered spire, with a lantern and vane. The open balcony under the lantern gives a sense of lightness to the whole spire. Blomfield, in his "History of Renaissance Architecture," says, "Of the smaller steeples that of St. Martin's, Ludgate Hill, is the most beautiful. Though his scheme for the rebuilding of London was not realised, Wren never lost sight of his great conception of the city as a whole, and kept in full consciousness the relations of his buildings to each other. Nowhere is this more evident than in the grouping of St. Martin's steeple with St. Paul's. Its tall slender outline, poised in the middle distance from the foot of Ludgate Hill, at once throws back the tremendous mass of St. Paul's, and at the same time calls attention to its magnificent silhouette. The steeple of St. Martin's is covered with lead, a material for which Wren had a special liking, on account of its durability, and because it was produced in this country." see p. 55.

Interior. It is almost cubic in shape, the length, breadth and height are nearly equal. The

columns, which stand out, give the building a cruciform appearance, but it is hard to explain the marvellous effect of space in so small a building, 66 feet wide, 59 feet high, and 57 feet long. There is some good carving, and the staircase leading to the organ gallery is a good example of Wren's power and personality in common detail. The font has the same inscription as St. Ethelburga's. (p. 33.)

The parish of St. Gregory (close to the wall of the old cathedral) was united to St. Mary

Magdalen's after the Fire.



ST. MARTIN, LUDGATE.



ST. MARY ABCHURCH.

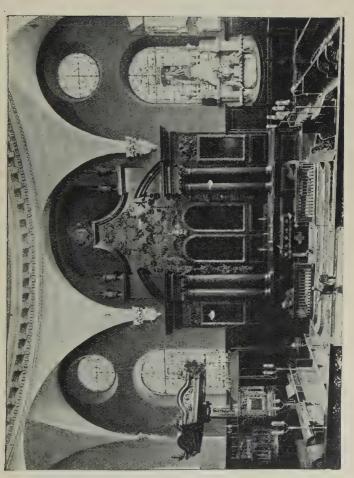
Approached from Cannon Street, by Abchurch Lane across a paved court, orginally the church-yard.

Abchurch is apparently a corruption of Upchurch, a name given to distinguish it from St. Mary Bothaw close by. The Church was originally the Chantry of a Mission sent out by the great religious house of St. Mary Overie, across the Thames, where now the Cathedral of St. Saviour's, Southwark, stands. A parish was formed and a large church built in 1272. The neighbouring parish of St. Lawrence Pountney was intimately connected with St. Mary from the Middle Ages, and when the churches of both were destroyed in the Great Fire, only St. Mary Upchurch was rebuilt. It was undertaken by Wren in 1686 for £5,000.

Exterior. It is one of the plainest and least successful of Wren's exteriors. The building is of red brick with stone quoins, like St. Benet's, Paul's Wharf, but without the festoons and carved flowers which relieve the austerity of that church. The outline of the spire is rather awkward, and while the beauty of the black and white contrast between lead and Portland stone is lacking in these red brick churches, the London smoke has almost deprived them of their warm colour, which originally must have given them much charm.

Interior. The beauty is all within. This is the latest of Wren's domed churches, and great ingenuity is shown in the transition from square to round, with double groined vaults. The ground plan is nearly square, the baptistery and vestry being in a small projection to the west. Wren, Gibbons, and Thornhill were all three associated in the decoration. The reredos has all the magnificence of Gibbons' elaborate work, and the font cover is also by the same hand. The dome is adorned with paintings by Sir James Thornhill, and these have darkened to the prevailing bronze of the old wood, making the whole harmonious. The height of the surrounding buildings makes the interior very dark, and it is hard to see the details even on a bright day. This is one of the least altered of Wren's churches; the old high pews against the north and south walls retain their original form. In these the children of the parish schools used to be penned. The oak staircase leading to the organ gallery is a good example of the dignity that Wren could give in a small space to the simplest domestic detail.

A monument to Sir Patience Ward is conspicuous. He died 1696. Also one to Edward Sherwood.





ST. MARY, ALDERMANBURY.

In Aldermanbury, at the corner of Love Lane.

The old church was destroyed in the Fire, and the present one built by Wren in 1677.

Exterior. The church is less crowded than many, and can be well seen from the east and south. It stands in a small churchyard, with seats and a drinking fountain, and a monument to Shakespeare's fellow actors, Henry Condell and John Heminge, who were buried in the old church, and a bust of Shakespeare on a pedestal, erected in 1896. The church is of stone with a tower and turret; whether the turret, a later addition, is from a sketch by Wren, is doubtful. The East front is finely proportioned, and decorated with large scrolls on either side of the window. The windows are now filled in with tracery, which spoils the general effect.

Interior. The church is well lighted; the windows are large, and there is no stained glass except in the East window. The plain glass shows what Wren's churches were like with his original windows, otherwise everything here looks quite modern, being nearly all new. There are a good many monuments, but none of much interest. Judge Jeffreys was buried here in a vault under the altar in 1693, his remains being moved from the Tower, where he died in 1689. Milton's marriage to Katherine Woodcock, his second wife, is recorded in the register, 1656.

ST. MARY ALDERMARY.

In Queen Victoria Street, at the corner of Bow Lane.

It takes its name probably from being the oldest of the churches in the City dedicated to the Virgin.

History. It was rebuilt about 1520, again in 1629, and in 1632 thoroughly restored, but burnt down in the Fire, except the Tower, and rebuilt by Wren in 1681-2. The church of St. Thomas, Knightrider Street, was not rebuilt, and the parish united with St. Mary's. St. Antholin's was rebuilt by Wren (united with St. John the Baptist, Walbrook, not rebuilt), and stood till 1874. It had a beautiful stone spire, the only one Wren ever built. Its site was at the junction of Watling Street and Budge Row, opposite St. Mary's, and to commemorate it a monument has been erected on the spot with a design of the church in fresco.

Exterior. Owing to a large legacy for the purpose, Wren was obliged to rebuild St. Mary's in exact imitation of the Tudor church which had been burnt down. As the tower was still standing (the upper part has since been rebuilt, but the design was not altered), the whole is in keeping, but the style of architecture was never very congenial to Wren. The church is one of the most prominent in the City. The tower should be compared with that of St. Michael, Cornhill.

Interior. As in other churches in the Tudor style, the roof groining is fine. Nearly all the internal fittings, glass, etc., except the East and West windows are new. The old pulpit and font remain. The monuments are not of great

interest.

Milton married his third wife, Elizabeth Minshull, in this church in 1663.

ST. MARY AT HILL.

In Love Lane, between Billingsgate and Eastcheap on the hill.

The tower escaped the Fire, when the rest of the church was destroyed, and stood till 1780, when it was pulled down, and the present ugly brick erection substituted. The church was rebuilt by Wren in 1672-7. St. Andrew's Hubbard was not rebuilt, and the parish was united to this.

Exterior. The east front is in St. Mary's Lane, and the west is in Love Lane. It is not remarkable in any way.

Interior. This is by far the least interesting of Wren's domed churches, which are still standing. The cupola is very shallow, and is divided into panels. It was begun the same year as the famous St. Stephen's, Walbrook. The church was restored in the middle of the nineteenth century. The new and old are well blended, but it is doubtful whether much of Wren's original work remains.

The present rector, the Rev. Wilson Carlile, is the founder of the Church Army, and some of its work is carried on here. Rev. John Brand, the antiquary, was rector, and was buried here in 1806. The church was closed for two years, and re-opened in 1894; in the meantime three thousand bodies were removed from under it to Norwood Cemetery.

The parishes of St. George, Botolph Lane, and St. Botolph, Billingsgate, are also united with St.

St. Mary's.

ST. MARY-LE-BOW.

(Commonly called Bow Church, Cheapside.)

In Cheapside, on the south.

After St. Paul's this is the most conspicuous and best known church in the City. "Bow Bells" carry one back to the days of Dick Whittington, and to be born within their sound constitutes a "Cockney."

The origin of the name of Bow, or De Arcubus, is variously explained. It seems most probable, considering the age of the name, that it refers to the stone arches or bows of the crypt on which the church stands; the other theory is that it is derived from the stone arches which supported the old spire, and which seem to have been rather like those of another of Wren's churches. St. Dunstan's in the East. The Court of Arches. an old Ecclesiastical Court, took its name from Bow Church, in which it used to meet. It is first mentioned in 1172. Pepys wrote, February 4th, 1662-3, "To Bow Church, to the Court of Arches, where a judge sits, and his proctors about him in their habits, and their pleadings all in Latin." After the Great Fire the Court no longer sat in Bow Church, but the confirmation of bishops still takes place here, so some ecclesiastical distinction remains.

St. Pancras, Soper Lane, and All Hallows, Honey Lane, close by, were not rebuilt after the Fire. These parishes, and also St. John the Evangelist, and All Hallows, Bread Street (church built by Wren and pulled down in 1876) have been united with St. Mary's.



ST. MARY LE BOW, CHEAPSIDE.



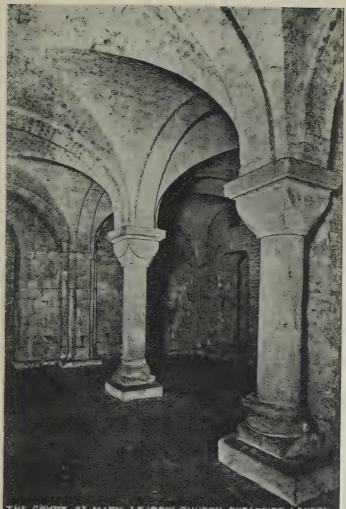
Exterior. Stow, the antiquary, has much to say of the various vicissitudes of the old spires and steeples of Bow Church; how through the Middle Ages they fell down, and were rebuilt again and again. The last one, built in 1512, was destroyed, with the rest of the church, in the Fire. The existing church was begun by Wren in 1671, and finished in 1680. The steeple has been universally admired, and is generally considered the most perfect of all the Renaissance spires. The eye is carried up the whole way from the street to the dragon of the vane with no feeling of check or abruptness, and a satisfying sense of perfection is impressed upon the most casual observer. Classical forms are used with the most consummate skill, and the lightness, grace and harmony of the whole seem to explain the saying, "architecture is frozen music." Blomfield says, "The tower and steeple of St. Mary-le-Bow is an almost perfect example, more particularly in the nice determination of the qualities of ornament, for the curious finials which surmount the pilasters at the angles of the tower are, for their purpose, an inspiration of genius. They are just sufficiently weighty in mass and fanciful in form to effect the transition from the square tower to the circular stylobate which begins the steeple, and are happier than the urns which have to answer the purpose at St. Bride's."

On the tower is a dome, above which a stone core and columns, then the lantern and spire. The beautiful circular storey with twelve columns surrounding the core gives a special character to this church. The spire is topped by a vane in the form of a large dragon, the emblem of the City of London. The steeple was repaired by Gwilt in 1820, and forty-two feet of it were rebuilt, red granite being

substituted for Portland stone in the lantern stage. Under the projecting clock on the tower is a balcony, the predecessor of which was used in the XIVth and XVth centuries for King, Queen and Court to witness the tournaments then held in the "Cheape," and in later times the processions passing along Cheapside.

Interior. The interior is handsome and nearly square; the narrow aisles being divided from the wide nave by Corinthian columns. The galleries, which were not part of Wren's building, were removed in 1867, and the organ taken away from the west end. The glass is of later date than that hideous gaudy kind which disfigures so many of the city churches, and is subdued in harmony with the architecture. Of quite unique interest is the crypt, which may be visited on payment of threepence. It has been largely excavated in recent years, though a part was discovered and used for his foundation by Wren himself. It was built in Norman times, probably by Saxon workmen, and is a fine example of early ashlar work. The monolith columns are finely carved, and two of the original six, with cushion capitals are visible. Roman bricks are to be seen in the walls and arches, and it is quite possible that a Roman building occupied the site in even earlier times. The floor of the crypt was probably the original level of the street.

A good guide to the church, with accounts of the recent excavations, can be obtained from the verger.



THE CRYPT, 31 MARY LE-BOW CHURCH, CHEAPSIDE LONDON. (THE CENTRE TRANSEPT OF THE HORMAN CRYPT, A.D. 1000.)



ST. MICHAEL, CORNHILL.

Very conspicuous on the south side of Cornhill.

History. The church seems always to have been an important one, and magnificently kept up by the parishioners. The old church was destroyed in the Great Fire, except the tower, which remained standing till 1722, when it was pulled down. The church was rebuilt by Wren in 1672, and the tower from his designs in 1722.

Exterior. All but the tower and porch is hidden from Cornhill by other buildings.* The design of the tower was taken from that of Magdalen College, Oxford, and is purely Gothic in style. It should be compared with Wren's other Gothic towers, especially St. Mary's, Aldermary. It contains twelve bells. The porch is a later addition, built in 1857, and is an unsatisfactory excrescence, hiding the base of the tower.

Interior. The Wren church was in the Italian Basilica style, with round arches, circular windows, nave and two aisles, and Doric columns separating them. The whole has still a classical character, and is impressive and dignified. The alterations made to the Church by Sir Gilbert Scott in 1858 have disarranged the general scheme. The stained glass, which now fills every window, is dark and poor, and keeps out most of the small amount of daylight which is available on such a site. The pews are modern, but well carved, and suited to the church.

^{*} The small churchyard, from which there is a good view of the fine south front, is accessible through a covered passage at the back of the tower.

The father and grandfather of John Stow were both buried here in 1559 and 1527; and there are monuments to other distinguished parishioners; e.g., John Cowper,* Sheriff in 1551, and others of his family, who are commemorated in the vestibule to the south-west; and John Vernon, Master of the Merchant Taylor's Company in 1609.

The parishes of St. Benet Fink and St. Peter le

Poer are united with St. Michael's.

^{*} Ancestor of the poet.

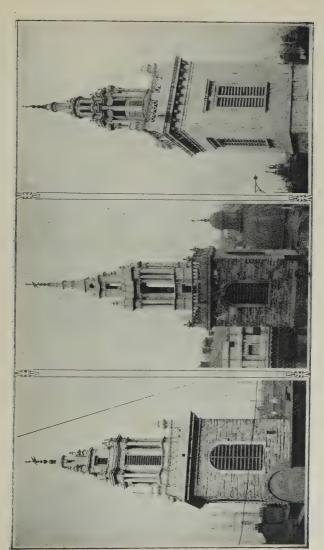
On College Hill, a little to the west of Cannon Street Station.

This curious name is derived from the two lanes which intersect here, Paternoster and La Riole, corrupted to Royal, called after a village near Bordeaux connected with the wine trade, whose headquarters were in this, the Vintry Ward of the City. The college, from which College Hill takes its name, was founded by Sir Richard Whittington, Lord Mayor in 1396, 1397, 1406, and 1419, and the old church was rebuilt by him. The college was dissolved along with the monasteries by Henry VIII., but the Whittington Almshouses still exist. now removed to Highgate. The monument and grave of Whittington were destroyed (with the rest of the church) in the Fire. The church of St. Martin in the Vintry was not rebuilt after the Fire, and the parish was united with St. Michael's. The two parishes of All Hallows the Great and All Hallows the Less, Upper Thames Street, have since been added. The former church was rebuilt by Wren in 1683, but demolished in 1894. The latter was not rebuilt after the Fire. The present church was built under the supervision of Wren by Strong, his master mason, in 1694, and the steeple in 1713.

Exterior. The steeple should be compared with the western towers of St. Paul's, and with those of St. Stephen's, Walbrook, and St. James, Garlickhithe, which in many respects are very similar. This is octagonal at each stage, and the whole effect, though graceful, is rather over-elaborate compared with the simplicity and dignity of St. Stephen's.

Interior. There is some fine carving, especially the altar-piece (by Gibbons), the pulpit and sounding board. The old organ case from All Hallows encloses the new organ. Stone figures of Moses and Aaron from the same church are in the vestibule.

There is an interesting monument to Sir Samuel Pennant, who died in 1750 of gaol fever, which was fatal to more than sixty of the persons attending the Court, including two of the Judges.



ST. MICHAEL PATERNOSTER ROYAL, COLLEGE HILL.

ST. STEPHEN, WALBROOK,

ST. JAMES, GARLICKHITHE.



ST. MILDRED, BREAD STREET.

In Bread Street, a narrow lane leading from Cannon Street to Queen Victoria Street, a little west of their junction.

The old church, to which Sir Nicholas Crispe, the devoted adherent of Charles I., and fellow exile of Charles II., was a great benefactor, was burnt down in the Fire, as was St. Margaret Moses, Friday Street, called after Moyses, a priest, who founded it. The latter was not rebuilt, and the parishes were united. St. Mildred's was rebuilt

by Wren in 1683.

Exterior. This church has been swallowed up by high modern buildings, and only the top of the steeple can be seen from Queen Victoria Street. Bread Street is so narrow that it is impossible to get far enough away from the west front to have a general view. The spire is a simple, column-like leaden one, and rests on four balls at the corners. It has a ball and vane at the top. The building is of brick except the west front, which is of Portland stone, and has a pediment decorated with stone pine-apples.

Interior. Here there is less alteration since Wren's time than in any other of his City churches, though it was restored in 1898. The pews, the churchwarden's seats, the pulpit with sounding board, and the altar piece, are all in their original state; the only serious alteration is inside the dome, which was formerly adorned with cherubim in relief, and these have been removed. The remaining decoration of the dome is very attractive, especially the circular ring of flowers. The carving of the pulpit, etc., is very elaborate.

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The ground plan is a long rectangle, and seems unsuited to a circular dome, but Wren succeeded in overcoming the difficulties with his usual ingenuity, and the interior is beautiful, especially in that sense of spaciousness which he gave even to his smallest churches. Two shallow bays at the east and west ends provide for the chancel and organ gallery.

The entry of the marriage of Shelley to Mary Wolstoncraft in 1816 is in the register in the vestry.

There are monuments to the Crisp family, the useful friends of the Stuarts. Sir Nicholas Crisp, we read, "anciently an inhabitant of this parish and a great benefactor to it was the old faithful servant of King Charles I. and King Charles II., for whom he suffered much and lost £100,000 in their service."

ST. NICHOLAS, COLE ABBEY.

Between Queen Victoria Street and Knightrider Street.

It is supposed that Cole Abbey is a corruption of Colby, the name of a founder or restorer of the church. The old church was restored a few years before the Fire, but was entirely burnt down. So were St. Nicholas Olave on Bread Street Hill, and St. Mary Mounthaw, which were not rebuilt. In recent times two other parishes have been united to St. Nicholas, viz., St. Benet, Paul's Wharf, whose church is now used for Welsh services, and is no longer parochial; and St. Mary Somerset in Upper Thames Street, built by Wren and pulled down (except the tower) in 1871.

Exterior. The present church is chiefly of stone, and is a handsome, solid-looking building. The North front and the East end both have a row of fine windows. There is a stone parapet round the roof. The tower on the North-West has four storeys and flaming urns at the corners, an appropriate ornament. Above is a lead-covered spire, with ball and vane at the top.

Interior. A perfectly plain oblong chamber without recess or vaulting. There are windows on the North side, but on the South it is blocked by buildings. The proportions are dignified, but the interior should be compared with that of St. Mildred, Bread Street, close by, which is on a considerably smaller site, but, by the ingenious design and the domed roof, gives a feeling of space which is lacking at St. Nichotas.

ST. PETER, CORNHILL.

On the south side of Cornhill, further east than St. Michael's. The east end is in Gracechurch Street.

There is a legend—without foundation—that this church was founded by Lucius, king of Britain, in the year 179, and the 1,700th anniversary was accordingly celebrated here. Probably it was a very early foundation. The mediæval church was restored and beautified in 1632, like so many other City churches, while Laud was Bishop of London. It was entirely burnt down in the Fire, and rebuilt by Wren in 1680.

Exterior. Only the entrance can be seen from Cornhill. The south side faces the small church-yard. The east end in Gracechurch Street has six Ionic pilasters and five windows. There is a brick tower, and a lead-covered cupola, with lantern and spire, is surmounted by a vane of fanciful design, a large key, the emblem of St. Peter.

Interior. The church consists of a nave and two aisles, divided by Corinthian columns on high panelled bases, the walls being panelled to the same height. The screen was erected at the same time as the church by Dr. Beveridge, then the rector. It is supposed to be Wren's own design. The only other old chancel screen in any of his churches is at St. Margaret's, Lothbury, removed from Allhallows, Thames Street. There are a large number of windows; most of them have very ugly stained glass. The font cover was saved from the old church. The vestry contains a tablet, relating the legend of King Lucius, and an old illuminated Bible, dated 1290. The organ is one of the famous "Father Smith's" (1681). The original key-board and stops, inlaid with pearl, are preserved in the vestry.

ST. STEPHEN, COLEMAN STREET.

Near the south end of Coleman Street, close to Moorgate Street.

The old church having been burnt down in the Fire, Wren built the present church. It has been restored and altered almost out of knowledge since Wren's time.

Exterior. The building is not worthy of note. The south wall facing the churchyard has five tall, fine windows, otherwise it is featureless. The steeple has little character. The gateway into the churchyard has a curious relief in stone representing the Last Judgment, with fantastic and grotesque figures, surmounted by skull, crossbones, etc.

Interior. The church is long and narrow, with a very low ceiling. It is the least interesting of Wren's churches.

ST. STEPHEN WALBROOK.

Close to the Mansion House, at the north end of Walbrook.

History. This church was a very ancient foundation, and was several times rebuilt before it was entirely burnt down in the Great Fire. St. Benet's Sherehog, close by, was not rebuilt, and its parish was united to St. Stephen's. The present church was built by Wren in 1672-9, and has always been considered one of his masterpieces.

Exterior. The tower is rather commonplace and unattractive, but the steeple which surmounts it is graceful, with its two open square storeys, and pointed finial. It should be compared with those of St. Michael Paternoster Royal and St. James Garlickhithe, both of which resemble (though in each the design and details vary) the western towers of St. Paul's. In the case of these three churches the tower is complete in itself, and the steeple is an addition, probably built as funds permitted. A lack of continuity is given to the exterior of St. Stephen's by the rough-hewn masonry of the tower beside the more finished work of the steeple.

Interior. This is what confers upon the church its renowned beauty. If the general effect seems foreign to our eyes, it must be acknowledged as entirely satisfactory in its own style. Every observer is at once struck by the feeling of space. It is hard to realise that the whole area covered is only 82 feet by 59, and the success with which the appearance of a cruciform building is given to the rectangular space is very marked. The spring of the sixteen columns, and the almost ethereal poise





of the dome have a charm which explains the unbounded enthusiasm of its admirers, and silences criticism. On a sunny day the flood of light pouring in from the series of windows (of unstained glass), just under the dome, gives to the whole building the appearance of an unsubstantial fairy place, which is both lovely and unique. Canova, the great Italian sculptor, is reported to have said he would gladly "undertake a journey to London were it only to see St. Paul's, Somerset House, and St. Stephen's, Walbrook."

Pendleton, the celebrated Vicar of Bray, was once rector of this church.

ST. SWITHIN, LONDON STONE.

On the north side of Cannon Street, just opposite the railway station.

History. This church, dedicated to the Saxon Saint Swithin, Bishop of Winchester, was entirely destroyed by the Great Fire, and rebuilt by Wren in 1678. St. Mary Bothaw, on the other side of Cannon Street, was not rebuilt, and the parishes were united.

Exterior. "London Stone" is built into the south wall of the church. From it, according to tradition, the miles along the Roman roads were measured; it corresponded to the Golden Milestone in the Roman Forum. The spire may be compared to St. Margaret Pattens: the same lead-covered octagon rises inside a stone balustrade. The corners of this tower are chamfered to form the octagon, and this cannot be considered so successful as the treatment at St. Margaret's.

Interior. This is one of Wren's domed churches. The cupola is panelled, in good proportions, and with fine plaster work, but spoilt, in more modern times, by being painted. There are also circular lights in the dome. A small gallery on the north side carries on its face an ancient gilded clock. The monument to Michael Godfrey, one of the founders of the Bank of England, is noticeable.

ST. VEDAST, FOSTER LANE.

On the east side of Foster Lane, close to Cheapside.

History. The old church, dedicated to the unusual Saint Vedast, Bishop of Arras in the sixth century, was restored or enlarged in 1614, but was so badly damaged in the Great Fire that it was rebuilt by Wren on the old walls. The steeple stood till 1694, but it had to be taken down, and the present one was completed in 1697. The existing church serves four old parishes: St. Michaelle-Ouerne, at the end of Paternoster Row, was burnt down in the Fire, and not rebuilt; St. Matthew, Friday Street, one of Wren's churches. also close to Cheapside, was pulled down in 1883; St. Peter, West Cheap, had been united with St. Matthew after the Fire, when its church was not rebuilt. A small piece of its burial ground remains at the corner of Wood Street. Robert Herrick, the poet, was baptized at St. Vedast's in 1501. Sir Thomas Browne, author of "Religio Medici." was baptised at St. Michael-le-Querne in 1605.

Exterior. The design of the steeple is square, continuing the lines of the tower. There are three stages, and the third is an obelisk-shaped spire, terminating in a ball, finial, and vane. The almost buttress-like corners of the stages, standing round the hollow core through which the light passes, give an impression of slimness and lightness as well as individuality to, this steeple. Like St Martin's and St. Augustine's, though of different material, it helps to accentuate the massive outline of St. Paul's close by.

Interior. The church consists of a nave and south aisle, separated by four Tuscan columns. There is some fine carving, and also a large number of old monuments, none of them of very great interest.

ST. PAUL'S.

To leave out St. Paul's in an account of the churches of the City, seems even more absurd than to try to give an adequate description of it in a short space. Many books have been written on the subject, and the reader is referred to some of them in the list of authorities quoted. It seems best here to give a short sketch on the same plan as that followed for the other churches.

Old St. Paul's. There were a monastery and church on this site from Saxon times, though very little is known of them. The church, dating from the seventh century, was destroyed by fire in the year 1087. One of the first bishops of London, St. Erkenwald, was closely connected with the old church. His shrine was a celebrated feature of the splendid Gothic cathedral which next rose on this site. This is generally called "Old St. Paul's." It was begun in the last year of the reign of William the Conqueror, and continued building for two centuries. It must have been one of the finest of the great mediæval cathedrals of England, with its tall, graceful spire, crowning the huge Gothic pile. The nave and transepts were in the Norman style, the long choir in the Early English, and at the East end was a celebrated rose window. The church was rich in chapels, altars, chantries, relics of saints, and shrines to preserve them: St. Erkenwald was the chief object of pilgrimage. Of the innumerable monuments and tombs, the accretions of nearly six hundred years, practically only one, that of John Donne (1573-1631) is still preserved in the present St. Paul's.

Old St. Paul's had suffered much from fires before 1666, in 1230, in 1444, and most of all in 1561, when the spire was entirely destroyed and never rebuilt. Not much new work had been added to the cathedral of late years, with the important exception of Inigo Jones' work of repair in Charles I.'s reign. He refaced the cathedral, inside and out, and added, with what appeared great lack of taste, a classical portico to the West front, entirely out of keeping with the rest of the building. But it was still a glorious pile, and it is no wonder that efforts were made in 1666 to save it. notwithstanding its ruined state. (See Life of Wren.)

Wren's St. Paul's. Few buildings in the world are so successful in crowning and dominating a city as the present cathedral. This is partly due to the site, which commands the city and river; and Wren took every advantage of it, for, from whatever point of view St. Paul's is seen, it towers up grandly, growing as it were out of the mass of houses and streets. The increased height of the buildings round about it seem to have little effect

on its supremacy; it dwarfs all else.

Wren's original plan for St. Paul's was a kind of Greek cross; the central dome being the chief feature, and the rest of the building clustering round it. But this was rejected, and a building in the form of a great Gothic church was insisted on, a long nave with aisles and choir and transepts. This, and other modifications, for which Wren was not immediately responsible, raised many difficulties and caused changes in his plans. In overcoming these, he had to resort to expedients which have been severely criticised (see below). but it seems the more wonderful that the final result was such a masterpiece as it is. On the other hand, it no doubt gained enormously in unity and completeness from the fact that it was begun and finished under one architect, Sir Christopher Wren, and under the superintendence of one master-mason, Thomas Strong. No other great cathedral of the world has been built under such conditions.

Exterior. The chief features are:

- (I) The Dome. Wren was no doubt inspired in his plan for St. Paul's by St. Peter's at Rome, but he did not copy it. The comparison of the two is very interesting. The beauty of the cupola speaks for itself; the dome and the circular drum on which it stands are perfectly proportioned, and the way the whole steeple rises from the body of the building can only be described as majestic. The splendour of the profile seen from a distance is even more satisfying than the nearer view. From the other side of the river, from the bridges, best of all from the roof of Southwark Cathedral, an excellent view can be had.
- (2) The West Front. This forms the base of the cross (the ground plan) and is rather wider than the body of the church. Additions on the North and the South provide two chapels and two bell towers, and add greater width and importance to the façade. It has been almost universally admired, from its imposing size, the beauty of its details, the graceful outline of the bell-towers, and the fine proportions of the various parts. The steeples may be compared with those of the churches of St. James Garlickhithe, St. Michael Paternoster Royal (see page 95), and St. Stephen Walbrook.

Like the rest of the church the façade is in two storeys, with coupled columns, and surmounted by a pediment. In the pediment is a sculptured representation of the Conversion of St. Paul, and over it are the figures of St. Paul (15 feet high), St. Peter and St. James.

(3) THE NORTH AND SOUTH PORCHES. The whole exterior consists of two storeys, except at the North and South doors, where there are large semi-circular porticoes approached by steps. A representation of the Phænix is over the South doorway, in allusion to the rising of the new cathedral from the old. Five large figures of the apostles stand over each arm of the transept.

The church is built almost entirely inside and out of Portland stone. An enormous quantity of it was required, and the quarries in the Isle of Portland were, by the King's orders, preserved for Sir Christopher Wren. The weathering of the stone, and the London smoke, have caused parts of the building to become almost black, while others, washed by the rain, have remained white. This is considered by some people to destroy its architectural effect, but to many the contrast is itself a merit; it certainly gives character, as well as a venerable appearance to the whole.

Interior. The interior divides itself naturally into three, the nave, "under the dome," and the choir. The arch spanning the nave is only one of eight of equal size which form the base of the whispering gallery; such are the spaciousness of the dome, and the comparative narrowness of the nave and choir. In Wren's time, the choir was entirely shut off by screens from the rest of the interior, forming an inner church, where services were ordinarily held. The choir stalls were at the

extreme East end, and the organ was on the dividing screen. In 1858 the screen was removed, the organ was placed on either side of the choir, and the stalls were brought much nearer the centre of the building, so that services can now be held at which worshippers fill the entire church. The marble reredos was erected in 1888 by the architects, Bodley and Garner; Wren's original design for one never having been carried out.

The decoration was a matter of dispute between Wren and the authorities; he wished to have mosaics in the interior of the dome, but it was decorated with paintings by Sir James Thornhill, representing the life of St. Paul. In the last century mosaic decoration was begun, first in the spandrels of the dome, where the Prophets, Isaiah, Teremiah, Ezekiel and Daniel are by Alfred Stevens, and two of the four Evangelists, St. Matthew and St. John, by G. F. Watts. The four quarter domes contain mosaics by Sir William Richmond, (under whose superintendence the work has been carried out), representing the Crucifixion, the Entombment, the Resurrection and the Ascension. The roof of the choir has also been undertaken, the newer mosaic being much rougher and more effective than the smooth flat work on the spandrels. In the apse is the figure of Christ in glory, with angels; in the cupolas are representations of the days of creation, introducing animals, fishes, birds, etc.

In the glass of the West window historical subjects are introduced, in the transepts are Anglo-

Saxon saints and kings.

The fine iron-work, gates, etc., are by Tijou, the famous worker in iron, the choir stalls and organ case are by Grinling Gibbons and are some of his best works.

Monuments. Of the large number of monuments to famous men the chief are: The Duke of Wellington on the North side of nave, a recumbent figure under a canopy, by Alfred Stevens; Nelson, an erect figure, by Flaxman; General Gordon; Lord Napier; John Howard, the Philanthropist; Sir Joshua Reynolds; Turner; Lord Howe; Lord Melbourne; Dr. Johnson; and John Donne, the last a relic of "Old St. Paul's." (See page 107).

The Crypt. (Entrance at the corner of the South transept.) The crypt extends throughout the whole area of the church, a large part of it, however, is occupied by the massive walls and piers which carry the superstructure. It contains, among others, the graves of Lord Nelson, the Duke of Wellington, (his funeral car is also in the crypt), Lord Collingwood, Lord Napier, Landseer, Turner, Lord Leighton, Bishop Creighton, and last, but not least, Sir Christopher Wren.

Criticisms. Few buildings have been more severely criticised than Wren's St. Paul's. It is necessary to refer only to the main points. Critics

say:

(1) That the dome that we see is a sham, it has no part in the structure. It is made of wood and covered with lead; the stone lantern rests on a brick cone which runs up between the exterior dome and the interior one (see illustration) and this is

artistically false.

(2) The second storey of the external elevation is also a sham, it merely hides the flying buttresses which resist the outward thrust of the roof. The actual construction of the building is Gothic, for the salient point of Gothic is that the thrust of the roof is balanced by the buttresses, and Wren tried to conceal this under his classical elevation.

(3) That the outside does not correspond with the inside, there being two storeys outside, inside only

one, and this is artistically false.

(4) That structural forms, such as columns, etc., are used as decoration, not as means of support; that it is unorthodox to couple columns, as on the West front, and that Wren took many other liberties with the dogmatic rules of the classical tradition.

Some of these criticisms are no doubt made with reason. People who hold it as an axiom that good architecture is always truthful, that it must always be what it appears to be, in construction as well as in material, find it hard to forgive some of Wren's devices. But the grandeur and unquestionable success of the whole remain unchallenged, and we may be proud of it as one of the finest Renaissance churches in the world. Our history is not bound up in it as in Westminster Abbey, "The Abbey makes us we," but St. Paul's stands as the centre of the great civic life of the greatest city in the world, and is to the utmost bounds of the King's dominions, in a special sense, the Heart of the Empire.



SECTION THROUGH DOME, ST. PAUL'S.

GROUP III.

CHURCHES AFTER THE TIME OF WREN.

When Wren's fifty churches were finished, in addition to the twenty or so old churches that had survived the Fire, the needs of the city were again well supplied. Unfortunately, of the old churches, more than half were, for various reasons, pulled down, and rebuilt, during the next century. These are the last group. St. Sepulchre's, Holborn, was rebuilt, almost immediately after the fire, in the original Gothic style, and St. Dunstan's, Fleet Street, was built in the style of the Gothic revival, in the early nineteenth century. All the others were in the Classical style, many of them under the influence of Wren.

Wren's Successors. A number of architects followed in the steps of Wren. Some were his own pupils, others his disciples. The two who succeeded to his position and practice were Hawksmoor and Vanbrugh, both born in 1666. Though most of their work was outside the city, Hawksmoor was the architect of St. Mary Woolnoth (see page 125). Gibbs belonged to the same generation; he added the tower to Wren's church of St. Clement Danes and also built St. Martin in the Fields. A little later came the elder Dance, architect of St. Botolph Aldgate, and James Gold, of St. Botolph Aldersgate, and the younger Dance, who built All Hallows on the Wall.

These architects had the advantage of much more open sites than Wren had in the crowded City; except for St. Paul's, the two St. Botolph's have better sites than any of Wren's, and many of the parish churches, such as Shoreditch, Bermondsey, Deptford, and Greenwich, built during these years, stand in open spaces where they show to advantage. Blomfield says, "The men who succeeded him were undoubtedly able but they lacked the warm humanity of Wren. Their work was not spontaneous, and their inferiority appears in their conscious effort after academical correctness and their attempt to systematise architecture into a mere grammar of ornament. They sheltered their weakness under the genius of Inigo Jones, but in spite of their laborious imitation, Wren was the true successor of that great architect in all that makes architecture vital, in all the qualities that give to the English Renaissance its stirring masculine character."

On the whole none of these later churches is of much interest compared with the early churches in the first group, and the masterpieces of Wren in the second. They have therefore in most cases been described in few words.

ALL HALLOWS, LONDON WALL.

On the North side of London Wall, close to Broad Street.

History. In olden days an "anker" (anchorite) dwelt near this church, perhaps in a bastion of the wall, and is mentioned in the old parish books. The church was not burnt down in the Fire, but fell into disrepair, and was pulled down in 1764. The present church was built by Dance the younger (the architect of Newgate Prison) in 1767.

Exterior. This little church is picturesque and attractive, with its trees in front in the small churchyard, and is well seen facing along London Wall. It is built of brick, except the steeple, which is of stone. The tower is surmounted by an open circular colonnade, which carries the cupola. The main entrance is in the lowest storey of the tower. The church is actually on the site of the old Roman wall, a piece of which may be seen in the churchyard.

Interior. The entrance to the pulpit is from the vestry direct, through a little door in the church wall; this is unusual in English churches. Moses and Aaron, as so often seen in churches of that period, are painted on either side of the altar. The organ is still in the West gallery. The monuments are not remarkable.

ST. ALPHAGE, LONDON WALL.

At the Western end of London Wall, on the South side of it.

History. The church originally stood on the other side of the street, where the churchyard is now and the old city wall may still be seen. The old church became dilapidated and was pulled down in the sixteenth century. Just opposite stood the Priory church, built by Prior Elsynge in the fourteenth century, and now confiscated by Henry VIII. This became the parish church of St. Alphage; we are told that the parishioners paid the King £190 for it! Prior Elsynge, a City merchant, had in 1327 bought a large site and founded a spital for one hundred blind men, with a church for daily services, all amply endowed. It was subsequently made a priory, and Elsynge became the first prior in 1340. Nothing remains of the old priory church except the entrance to it under the tower, and the walls of the tower itself, which are four to five feet thick. The original pointed arches are beautiful.

Exterior. This type of architecture has been copied in the quite modern (1914) porch on to London Wall, which unites the old tower with the street, and forms a fine Gothic front. This replaced the Renaissance façade of 1775, which was taken down. The mediæval church taken over from the priory was repaired in 1624-8, the steeple had to be rebuilt in 1649. The church escaped the Fire, but had become hopelessly dilapidated in 1774, and was pulled down. The present church was built in 1777 by Sir William Staines.

The East front is in Aldermanbury, and is of brick with stone dressings.*

Interior. The interest of the interior is the base of the tower, with its beautiful arch. After passing under it the church is entered through an antechamber. There is nothing remarkable about the architecture of the eighteenth century church; it is as dull as most of its king.

There is a fine monument to Sir Rowland Hayward, Lord Mayor 1570 and 1591. He is kneeling with his two wives and sixteen children between two pillars and a canopy over them. Also a monument to Samual Wright, a benefactor, died 1376. He left large sums of money in charity,

As in many of these old churches, there are in the parish books lists of persons who have been "touched for King's evil" by Charles II. or James II.; the disease must have been very prevalent in the City at that time.

^{*} The pulling down of the eighteenth century building is under discussion at the present time (1917).

ST. BARTHOLOMEW THE LESS.

In Smithfield, at St. Bartholomew's Hospital.

History. This church, which was originally the chapel to the hospital, has been, since the dissolution of the monasteries, the parish church for all dwellers in the hospital precincts. The living is in the gift of the governors of the hospital.

Exterior. It was practically rebuilt in 1823, the plan of the church of 1789 by the younger Dance being maintained. It has been restored since and looks quite modern. The old tower with a turret still stands, modernised to match the church.

Interior. The building is nearly square, with an octagonal centre, surrounded by columns and arches. A few of the monuments of the old church have been preserved, but they are not of general interest. Inigo Jones was baptized here in 1573.

ST. BOTOLPH, ALDERSGATE.

Close to the General Post Office, at the corner of Little Britain.

History. There are still three churches in the City dedicated to St. Botolph, the old East Anglian Saint. Each is at one of the old gates; there was a fourth, which was not rebuilt after the Fire, St Botolph Billingsgate (see Introduction, p. 20).

The old church on this site was only slightly damaged at the Fire, but it was pulled down in 1790, and the present church built.

Exterior. The East front, on the street, is of cement, in the classical style. It was added in 1831, when the street was widened, and a bit of the church cut off. Otherwise the building is of brick, and quite commonplace. There is a tower at the West, with a small turret. The churchyard has been laid out as a garden, and is sometimes called "The Postman's Park," being largely used by the employes of St. Martin's le Grand. At the far end is an open loggia with seats, and tablets commemorating deeds "of heroic self-sacrifice." These were put up by G. F. Watts, the artist, and a small statuette of him is in a central position.

ST. BOTOLPH, ALDGATE.

In Aldgate High Street, at the end of Houndsditch.

History. St. Botolph was originally built by Sired, a Canon of St. Paul's, soon after the Conquest. The church was connected in old times with the Priory of Holy Trinity, Aldgate.

The Tudor church stood till 1741, when it was pulled down and rebuilt by the elder Dance, the architect of the Mansion House.

Exterior. This cannot be considered so successful as St. Leonard, Shoreditch, by the same architect; the latter following on the lines of Wren's Bow Church, is very generally admired. St. Botolph is of brick with stone quoins, etc. The tower has a stone spire with circular openings. The church stands in a churchyard facing the main road. It can be well seen, and has been criticised as "bald even to brutality."

ST. BOTOLPH, BISHOPSGATE.

Facing Bishopsgate Street, close to Liverpool Street Station.

History. The old church became dilapidated in the early eighteenth century, and was taken down. It was rebuilt in 1725 by James Gold, the architect.

Exterior. Though built during Wren's lifetime and under his influence, it lacks the grace, restraint, and dignity of his work. The steeple is, compared with Wren's, stunted and muddled. It rises in the centre of the East end, facing the street, and is of stone, while the rest of the church is of brick, with stone dressings. There is a churchyard round the church, and in it stands the old Infant School, of corresponding architecture to the church: a figure of a boy and girl is in a niche on either side of the door.

Interior. This is spacious and well kept. There are galleries on three sides. The chancel is under the tower. To give more light, a lantern was pierced in the ceiling in 1820. Benefactors of the poor are commemorated in stained glass windows. There are monuments to Sir Paul Pindar and Andrew Willow, another benefactor.

John Keats was baptized here in 1795.





ST. DUNSTAN, FLEET STREET.

ST. DUNSTAN'S IN THE WEST.

Conspicuous on the north side of Fleet Street, near the Law Courts,

History. The old church, dating from mediæval times, escaped the Fire, though only by a few yards. It was repaired at various times, and stood till 1829, when the street was widened, and it was taken down. It was associated with John Donne, who preached in it, and Charles Lamb, who was born under its shadow.

The present church was built further back, in the old churchyard, in 1831-3, by John Shaw and his son. It is the only specimen in the city, of nineteenth century Gothic architecture, a result of the Gothic revival, which has borne fruit all over England for the last hundred years.

Exterior. It is chiefly of brick; the tower of freestone is of an uncommon design, with a high pierced octagonal lantern and open parapet with pinnacles, standing on the fine tower. The statue of Queen Elizabeth (1580) over the doorway into the schools, was taken from the old Ludgate, when it was removed.

Interior. The building is octagonal, with seven bays, separated by clustered columns.

ST. KATHERINE COLEMAN.

On the south side of Fenchurch Street, close to Mark Lane.

This insignificant little church, standing in its small yard, has no distinguishing features. It was built in 1734, and is of brick and stone, with a tower.

ST. MARY WOOLNOTH.

In the angle between Lombard Street and King William Street.

History. The old church on this site was not destroyed by the Fire, but it was badly damaged. It was repaired by Wren, but not satisfactorily, and it was taken down in 1716, and rebuilt by Hawksmoor, Wren's pupil. It was re-opened in 1727.

Hawksmoor entered Wren's office as his "scholar and domestic clerk" at the age of eighteen, and for the next thirty years he superintended Wren's undertakings for him. He was clerk of the works during the building of St. Paul's, and received the salary of Is. 8d. a day. In 1723 he succeeded his master as Surveyor to Westminster Abbey, and completed the West towers. He built St. George's, Bloomsbury, the earliest of the churches with porticoes, which afterwards became so popular.

Exterior. Opinions vary greatly as to the merits of this church. Some critics point to it as an illustration of the lack of genius in Wren's pupils, and compare it with St. Stephen, Walbrook, and Bow Church, both of which can be seen from the same spot, opposite the Mansion House. Others find "much refinement" in the North front, and admire the treatment of the classical details. The design is certainly original, especially the twin towers, and the prominent position of the church makes it a conspicuous landmark.*

^{*} It has often been threatened with destruction owing to the value of its site, but has hitherto escaped.

Interior. The building is almost square: clustered columns support the roof. It is well lighted from above. The galleries and high pews have been removed, and there is some fine carving. The most interesting monument is to John Newton, the friend of William Cowper, the poet, with his own epitaph. He was rector here for twenty-eight years, and died in 1807.

The Epitaph.—" John Newton, Clerk, once an infidel and libertine, a servant of slaves in Africa, was, by the rich mercy of our Lord and Saviour, Jesus Christ, preserved, restored, pardoned and appointed to preach the faith he had laboured long to destroy."

St. Mary, Woolchurch, which stood where the Mansion House now is, was not rebuilt after the Fire, and the parishes were united.

ST. SEPULCHRE.

At the eastern end of the Holborn Viaduct opposite the old Bailey.

History. This church in old times belonged to the Monastery of St. Bartholomew in Smithfield. It was rebuilt in the fifteenth century, and the tower remains to this day, though refaced and with new pinnacles. The Porch is fundamentally the old one, but has been very much changed. The rest of the building was destroyed in the Great Fire, and rebuilt at once.

Exterior. It has been so often restored and altered that it now looks like a modern church. It stands in an excellent situation, and the tower is a fine one, containing ten bells.

Interior. The old side galleries are unchanged, and it is interesting to see the original plan of low galleries without seating accommodation under them. The organ-case is handsome.

This church was formerly a good deal associated in the popular mind with the Prison of Newgate just opposite. The tolling of its bell announced the execution of criminals, and condemned highwaymen, on their last journey to Tyburn, were presented with nosegays at the Church door.

HOLY TRINITY, MINORIES.

Just east of the Minories, near the Aldgate end.*

History.—This quaint little church was built in 1706. The Chapel of the Minories, or Minoresses, nuns of the Order of St. Clare, built 1293, was originally on this site, and at the dissolution of the monasteries it became the parish church for the inhabitants of the old cloister. Stow says, "In the place of this house of nunnes . . . there is now a small parish church for inhabitants of the close, called St. Trinities." It has now been converted into the Parish Institute of St. Botolph's, Aldgate.

Exterior. The plain little façade has a turret with louvre windows, and a vane, in the shape of an arrow with H.T. ("Holy Trinity") on it. There is an inscription, with dates, on the front of the building.

Interior. There is a tablet to Washington, showing the stars and stripes, his family crest, which was adopted as the national emblem of independence. There is also a panel, date 1620, part of a memorial recording the sailing of the "Mayflower."

^{*} A few yards outside the City boundary.

GUIDE TO CITY CHURCHES.

PARISH CHURCHES NOT REBUILT AFTER THE GREAT FIRE.

- I All Hallows the Less
- 2 All Hallows, Honey Lane
- 3 St. Andrew Hubbard
- 4 St. Anne, Blackfriars
- 5 St. Bennet Sherehog
- 6 St. Botolph, Billingsgate
- 7 St. Faith under St. Paul's
- 8 St. Gabriel. Fenchurch
- o St. Gregory by St. Paul's
- to Holy Trinity the Less
- II St. John the Baptist upon Walbrook
- 12 St. John the Evangelist
- 13 St. John Zachary
- 14 St. Lawrence Poultney
- 15 St. Leonard, Eastcheap
- 16 St. Leonard, Foster Lane
- 17 St. Margaret Moses
- 18 St. Margaret, New Fish Street
- 19 St. Martin, Organs
- 20 St. Martin Pomary
- 21 St. Martin Vintry
- 22 St. Mary Bothaw
- 23 St. Mary Magdalen, Milk Street
- 24 St. Mary Mounthaw
- 25 St. Mary Colechurch
- 26 St. Mary Staining
- 27 St. Mary Woolchurch
- 28 St. Michael-le-Querne
- 29 St. Nichelas Acon
- 30 St. Nicholas Olave
- 31 St. Olave, Silver Street
- 32 St. Pancras, Soper Lane
- 33 St. Peter, Paul's Wharf
- 34 St. Peter, Westcheap
- 35 St. Thomas the Apostle

GUIDE TO CITY CHURCHES.

WREN'S CHURCHES WHICH HAVE BEEN DESTROYED.

- I All Hallows, Bread Street
- 2 All Hallows, Upper Thames Street
- 3 St. Antholin, Watling Street
- 4 St. Bartholomew by the Exchange
- 5 St. Benet Fink
- 6 St. Benet, Gracechurch Street
- 7 St. Christopher-le-Stocks
- 8 St. Dionis Backchurch
- o St. George, Botolph Lane
- 10 St. Mary Magdalene, Old Fish Street
- 11 St. Mary Somerset
- 12 St. Matthew, Friday Street
- 13 St. Michael Bassishaw.
- 14 St. Michael, Crooked Lane
- 15 St. Michael, Queenhithe
- 16 St. Michael, Wood Street
- 17 St. Mildred, Poultry
- 18 St. Olave, Jewry

The towers of St. Mary, Somerset, Upper Thames Street, and St. Olave, Jewry, are still standing, though the churches have gone.

CHURCHES BUILT AFTER THE TIME OF WREN NOW DESTROYED.

- 1 All Hallows, Staining
- 2 St. James, Duke's Place, Aldgate
- 3 St. Martin, Outwich
- 4 St. Peter-le-Poer

The old tower of All Hallows Staining is still standing (see page 26).

KEY TO MAP.

- ST. PAUL'S CATHEDRAL.
- St. Martin, Ludgate. St. Bride, Fleet Street.
- St. Dunstan in the West.
- St. Andrew, Holborn.
- St. Etheldreda, Ely Place.
- St. Sepulchre, Holborn.
- St. Bartholomew the Less.
- St. Bartholomew the Great. Christchurch, Newgate Street.
- St. Botolph, Aldersgate.
- SS. Anne and Agnes, Aldersgate.

- St. Giles, Cripplegate.
 St. Alphege, London Wall.
 St. Mary, Aldermanbury.
 St. Alban, Wood Street.
 St. Vedast, Foster Lane.
 St. Augustine and St. Faith, Watling St.
 St. Mary le Bow, Cheapside.

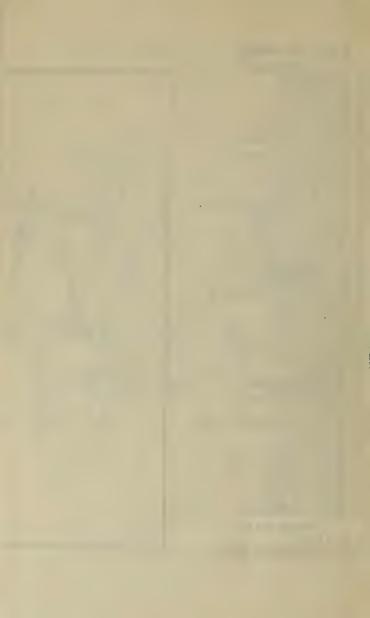
- St. Lawrence. Jewry. St. Stephen, Coleman Street.
- St. Margaret, Lothbury.
- Dutch Church, Austinfriars. All Hallows, London Wall.
- St. Botolph, Bishopsgate.
- St. Ethelburga, Bishopsgate.
- St. Helen, Bishopsgate.
- St. Andrew, Undershaft.
- St, Katherine Cree, Leadenhall Street.
- St. Botolph, Aldgate. Holy Trinity, Minories.
- St. Katherine Coleman.
- St Olave. Hart Street.
- Allhallows, Barking.
- St. Peter ad Vincula, in the Tower.
- St. John's Chapel, in the Tower.
- St. Dunstan in the East. St. Margaret Pattens.
- St. Mary at Hill.
- St. Magnus, London Bridge.
- St. Clement, Eastcheap
- All Hallows, Lombard Street.
- St. Peter, Cornhill.
- St. Michael, Cornhill.
 St. Edmund, King and Martyr, Lombard St.
 Mary Woolnoth.
 St. Mary Abchurch.
- St. Swithin, London Stone. St. Stephen, Walbrook. St. Michael Paternoster Royal.

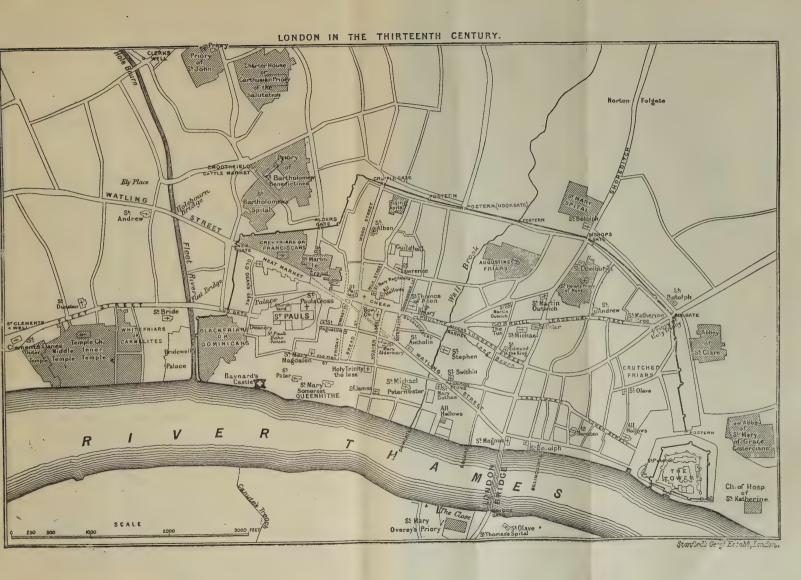
- St. Mary Aldermary. St. Mildred, Bread Street. St. James, Garlickhithe. St. Benet, Paul's Wharf.
- St. Nicholas Cole Abbey.
- St. Andrew by the Wardrobe.

TOWERS ONLY.

- St. Olave Jewry.
- All Hallows Staining. St. Mary Somerset, Thames Street.









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The names in italics are of churches which no longer exist.

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